

NOTES ON THE SCRIPT FOR:

ENTRE BARRIOS



ENTRE BARRIOS (All That Jazz)
Broadway

The musical_PFG 2020

(Based on the Final Thesis Project of Paula Lopez Vallespir)

Location in El Cabanyal, Valencia
Time Frame from January to June 2020

Design Studio VII by Fernando Rodriguez and Matan Mayer
Technical Practices by Rafael Iñiguez
Research Workshop by Juan Elvira and Monica Garcia

Entire Production directed and choreographed by
Paula Lopez Vallespir

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Context (Aproximations)

The Neighborhood

- The Territory
- Urban Morphology
- A sociological Analysis
- About Cabanyal Intim



CONTEXT (Territory)

The Neighborhood

El Cabanyal was originally a small fisherman village, characterized by a clear E-W orientation due to its proximity to the coast and its block type based on the traditional Barraca.

Due to the recent increase of sea tourism, a series of big hotel-like infrastructures have been built along the sea front (*diagonal dashed fill*).

Moreover; Its "heart", more commonly known as "zona cero" (*red dotted line*) has been partially demolished and it is in really bad conditions due to the PERI, or the plan of extending the big avenue Blasco Ibañez.

Thus, El Cabanyal has become an inbetween landscape that does not longer belong to the city neither to the sea.



Urban Morphology

The Streets

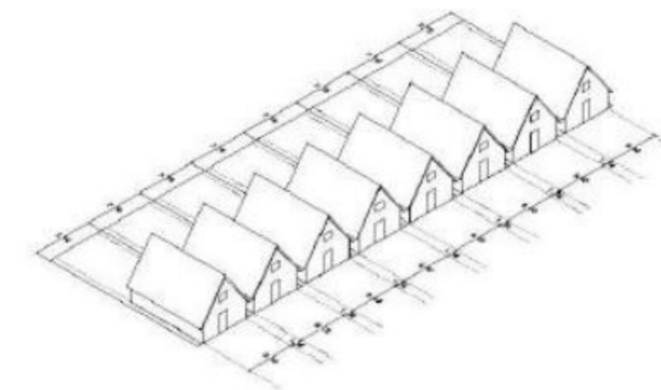
The Barraca block type has also defined the later urban morphology, which tries to resemble that peculiar grid pattern that the neighborhood has.

And It is also due to this organizational unit, that a clear bidirectionality of circulation appears.

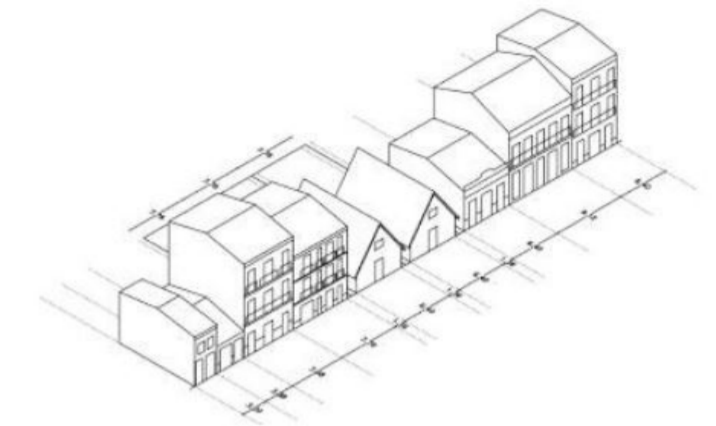
We can see A E-W axis based on pedestrian narrow streets that were traditionally used as the meeting space for the inhabitants of the area, and A N-S axis that acts as the movement direction for motorized traffic.

Hence, the neighborhood, since its very begining, has always linked its architecture directly to the street, defining the unique urbanism of the area.

Development of the urban Block

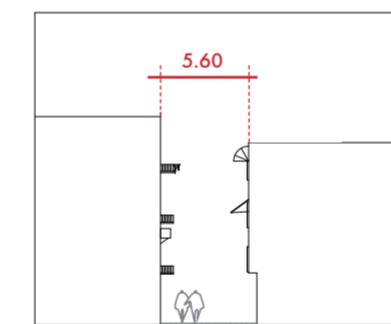


Original Configuration of the Block

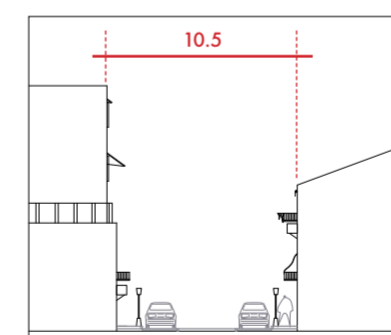


Actual Urban Configuration

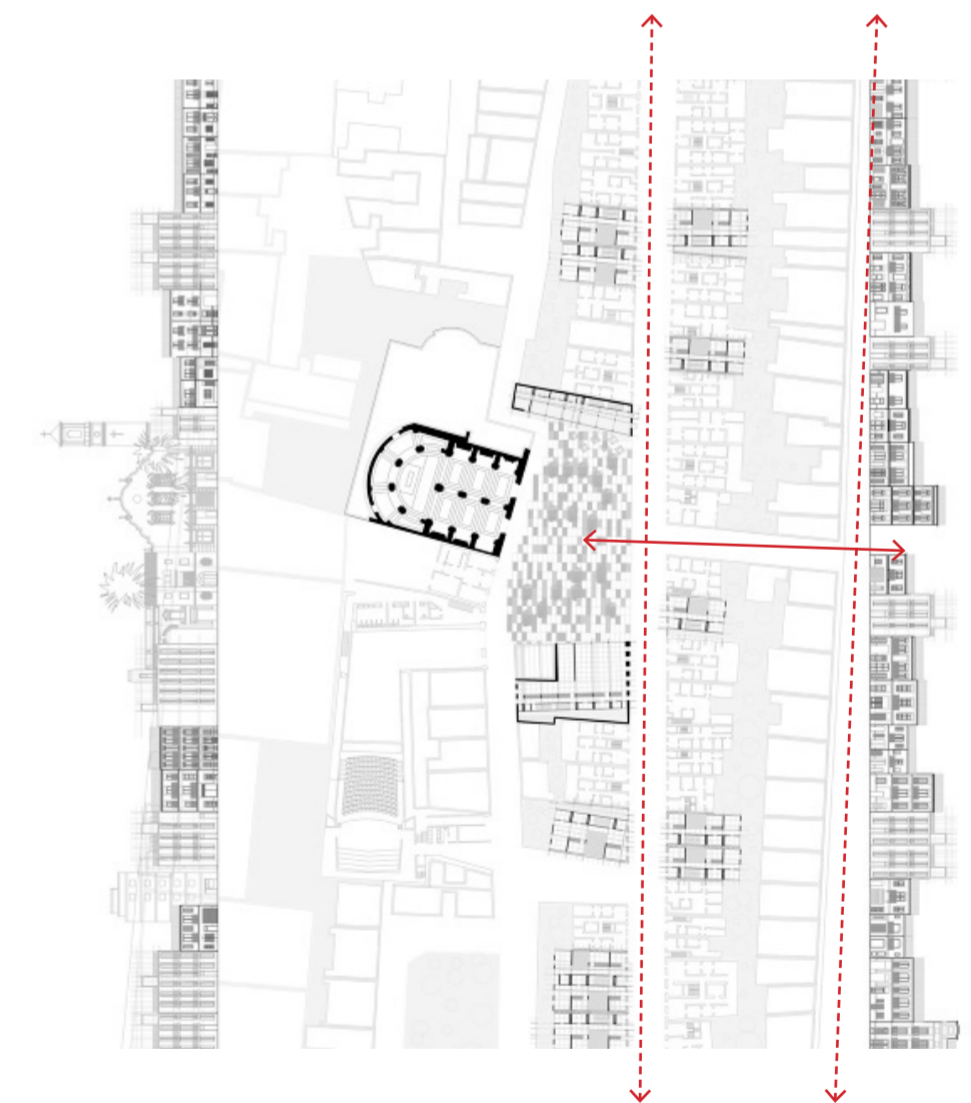
Street Typologies



— East-West Pedestrian Type



- - - North-South Motorized Street



A Sociological Analysis

The Decadence

The area has suffered a series of different events that caused its late decadence and disconnection to its surroundings.

They started with a fire in 1875 that partially destroyed the original barracas.

In XIX Century, it became a place of tourist interest which meant the construction of many new infrastructure along the sea front, blocking the views for the old fisherman neighborhood.

And lastly, in 1986 the plan of extending Blasco Ibañez was approved meaning the demolition of over 1500 houses. This last event led to the creation of a series of local initiatives to fight against its implementation; and so, what we know as Cabanyal nowadays.

It is then a neighborhood characterized by these initiatives which are mainly based on expressing the character of the area through the use of performing arts. Art as a fighting tool.

Its central area has been demolished El Cabanyal threaten by Tourism

20 Ciudades | El barrio marinero de Valencia quiere vivir

DIRECTO Familiares de muertos en residencias por coronavirus se querellan contra Ayuso por homicidio

El barrio marinero de Valencia quiere vivir

J.L. OBRADOR / CARLOS N.C. 01.02.2010 - 10.02H

Miles de personas protestaron el domingo contra la prolongación de una avenida que supondrá el derribo de 1.650 casas del Cabanyal.

El desasosiego cunde entre los afectados, que piden la rehabilitación del barrio, que sufre problemas de tráfico de drogas e inseguridad.

One of the most dangerous neighborhoods

Sociedad | Gentrificados: barrios 'invivibles' para sus vecinos de toda la vida

Sociedad | Ciencia Educación Padres e hijos Sucesos Motor Salud Consulto

Gentrificados: barrios 'invivibles' para sus vecinos de toda la vida



Barrio de Cabanyal, en Valencia. / EFE

IN DECADENCE

eldiario.es

COMUNIDAD VALENCIANA 'Cabanyal Íntim': teatro contra las excavadoras de Barberá

'Cabanyal Íntim': teatro contra las excavadoras de Barberá

El festival de arte urbano celebra sus cinco años de existencia tras convertirse en una forma más de resistencia frente a los planes de la exalcaldesa de demoler 1.500 casas en el barrio

Moisés Pérez @moisesperez - Valencia

13/02/2016 - 20:37h

el mundo.es | BLOGS

URGENTE

CIUDADANO CVA Tú haces las noticias de la Comunidad Valenciana

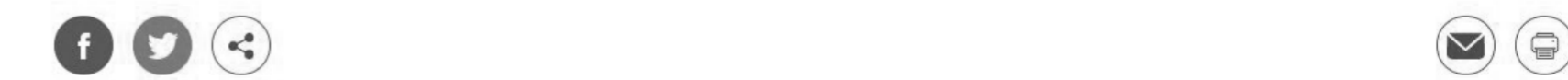
Prolongar Blasco Ibañez acabará con El Cabanyal

DANIEL ESPINOSA

27 de diciembre.- El día de Nochebuena recibimos una mala noticia. El Tribunal Supremo ha dado la razón al Ayuntamiento de Valencia tras avalar el Plan Especial del Cabanyal. **Las esperanzas para salvar el barrio se esfuman.** La última sentencia parece la definitiva. Y la alcaldesa está dispuesta a llevar a cabo el proyecto lo antes posible.

* Vista panorámica de la zona afectada por el Plan del Cabanyal. (Foto: Alberto Di Lollì)

El plan de El Cabanyal para prolongar Blasco Ibañez elimina 1.651 viviendas



JUANJO GARCÍA DEL MORAL
Valencia - 16 FEB 1999 - 00:00 CET

About Cabanyal Intim

Aproximations to the Main Program

The neighborhood was crying out for help so as not to be destroyed; and in the heat of this situation initiatives such as Cabanyal Intim were born to make El Cabanyal visible and to give voice to the voiceless to express that they belong to the city as a fundamental part of it.

This Initiative is an urban and proximity festival focused on the performing arts of an intimate, close and experimental nature that started in 2011.

This Festival offers a new stage for the neighborhood and its contemporary shows with the aim of promoting a dialogue between the emerging theater culture and the idiosyncrasy of a neighborhood, its history and its inhabitants.

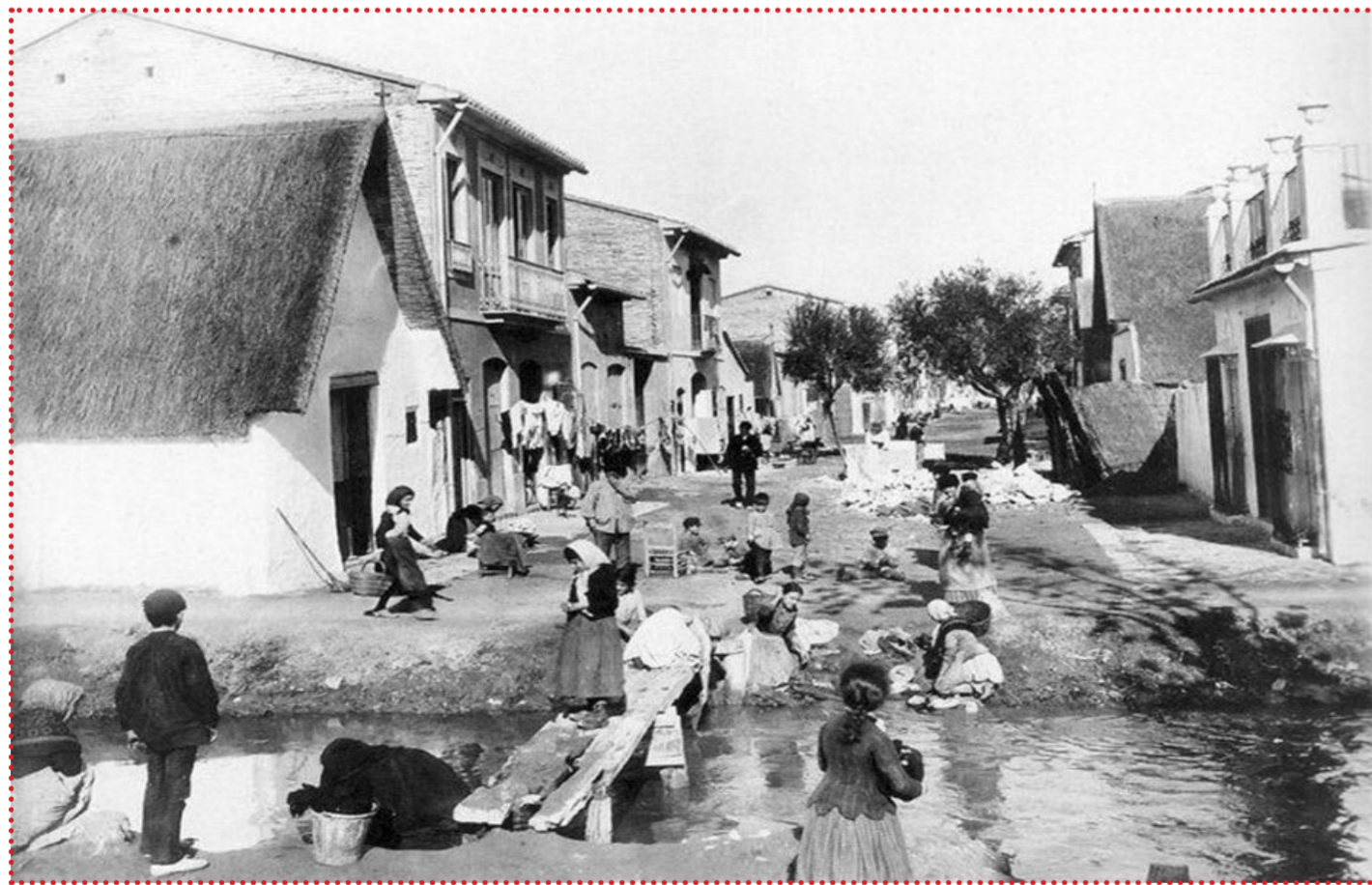
However, in 2019 the festival lost its main space and so, it was going to disappear.



PROLOGUE (Intro to the Narrative)

From El Cabanyal 1.0 to Entre Barrios

Cabanyal 1.0 was a small fisherman village with an architecture and social life directly link to its streets



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With the different events that the neighborhood has experience, the Cabanyal that we now know is not longer characterized by its lively social streets



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But rather it is now known for its *decadent and empty streets*



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But rather it is now known for its *decadent and empty streets*

Entre Barrios is the possible new relink of its architecture to the streets, emphasizing again the *theatrical aspects of daily life* as *Cabanyal Intim* has always try to do. It is about giving a new house to this beautiful initiative.



ENTRE BARRIOS (All That Jazz) Broadway

(A celebration of the theatrical aspect of daily life)

Entre Barrios is a 600 m street intervention that aims to create an unified ground for the life of Broadway to happen. It is a way of reinventing the idea of the street so as to understand it as the contemporary stage of the spectacle of public life. In that sense, all the new elements will celebrate the public life by lifting the built space up to generate spaces where planned or impromptu street performances can happen.

The Street Maria Cuber is the limit line between three adjacent neighborhoods that due to different events that the area has undergone, have been disconnected from one another. And so, the intervention aims to reconnect them through the use of "the Broadway life".

Through the implementation of a series of new pavers, a "shared surface" extends the pedestrian space and provides a network of crucial public spaces around and below the different built elements so as to help formal and informal performances colonize the space.

It is like going back to Broadway in the XIX century, a degraded neighborhood that with the magic of performing arts created a street full of life, core of Cabanyal Intim.

This Local Initiative aims to highlight the different intangible assets that the neighborhood has. And this is exactly what the different built elements aim to do. It is not only the theatre what characterizes the neighborhood but also their ability to create locally all the pieces shown during the festival. Hence, each built element helps the locals develop each one of the thousands parts that the creation of a play entails.

In that sense, the street is not only a manifestation of the public life but also a whole play in itself.

What this proposal aims to do is help the neighborhood potentiate their image and so, its tourist potential while giving to the local community a series of services that the neighborhood is lacking in an attempt to extend the infrastructure at street level (connectivity, green spaces and open ground floors) but also at building levels (sports areas, reading or study areas and a neighborhood association centre).

Entre Barrios anticipates the future of urbanism by proposing to experience a change of habit in the use of streets as a way to recognize and perform the beauty of daily life; to highlight the theatrical aspect of our being.



ACT 01 (Concept and Strategy)

Re-connect, Re-generate, Re-program

- Re-Connect
- Re-Generate
- Re-Program
- Tourist Potential

RE-Connect

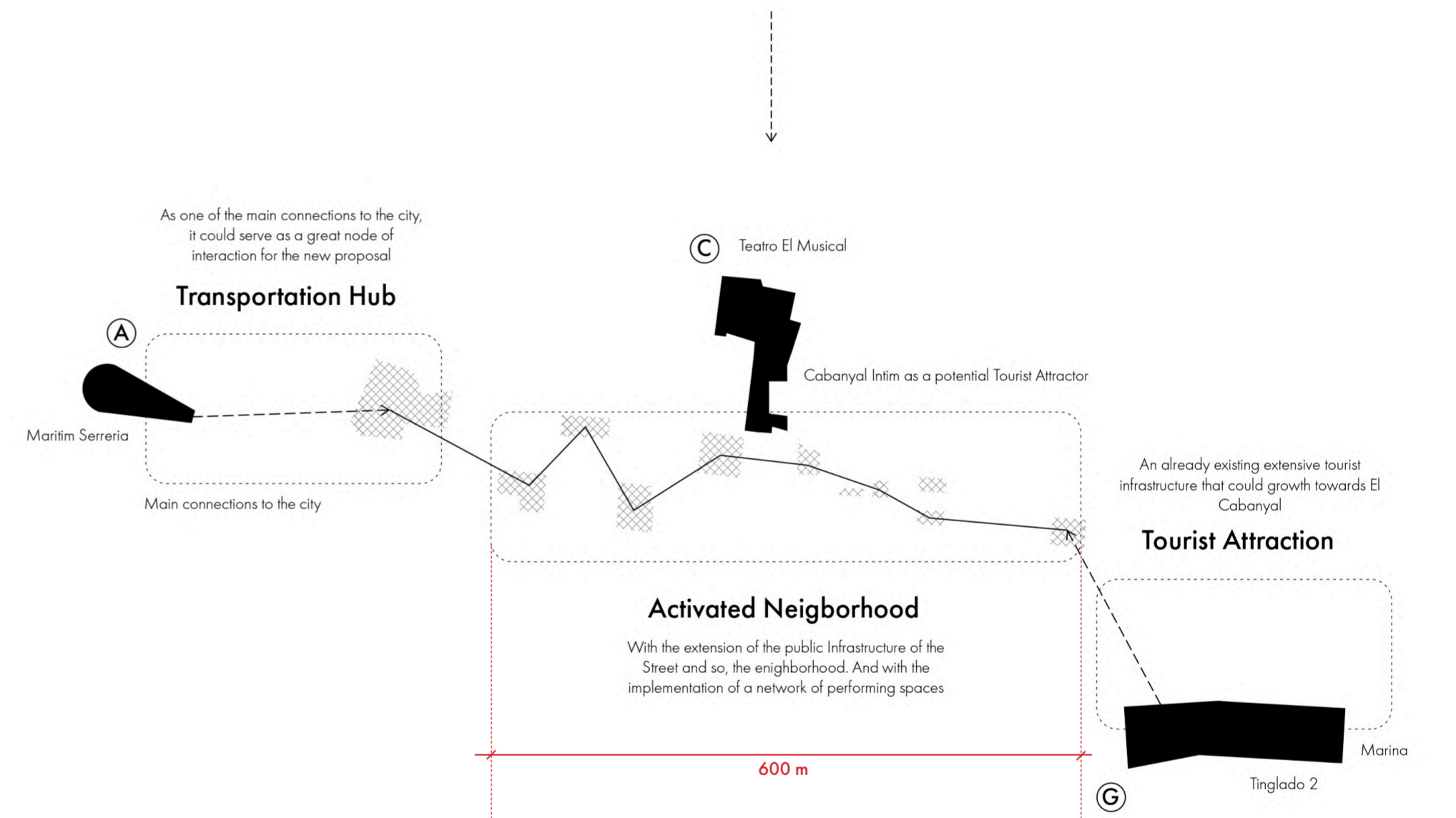
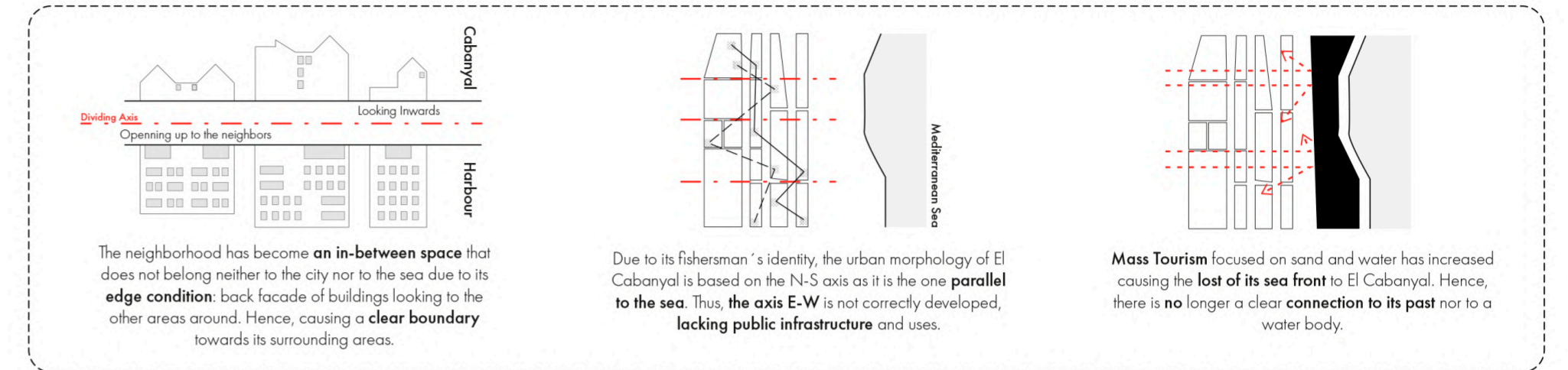
A Street Intervention

As seen before El cabanyal is suffering a Clear decadence due to the lack of street development in the E-W axis, and the many proposed infrastructural projects around it that caused:

First, the lost of their sea front and, Second, the enclosure of this neighborhood to its surrounding areas, becoming an in-between landscape.

Hence, Entre Barrios is a 600 meter street intervention located in the political border between the three neighborhoods (Carrer Maria Cuber) as a way to reconnect them.

The Street is also the connecting line between two main Hotspots, Maritim-Serreria Transportation Hub (one of the bussiest stations of the area) and the Marina (a public space focused on leisure and entretainment)and so, it has the potential to become a powerful and lively venue.



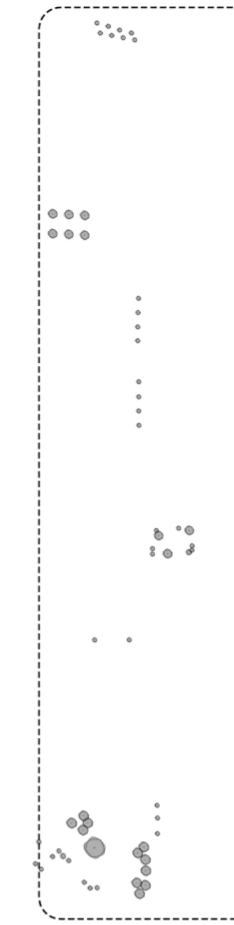
- (A) **Aiora**
Surface Area: 0,651 km²
Population: 26.128 hab.
- (C) **Cabanyal**
Surface Area: 1.349 km²
Population: 21.101 hab.
- (G) **Grao**
Surface Area: 0,717 km²
Population: 9.624 hab.

RE-Generate

Extending the Public Infrastructure

The aim of the project is to use the empty plots along the Street that now are fenced and, inaccessible to create an unified ground of different built interventions.

Hence, the proposal with the use of those empty plots tries to extend the public infrastructure in terms of connectivity, green spaces and open ground floors so as to regenerate the image of the neighborhood.



Existing

Public GF Plan

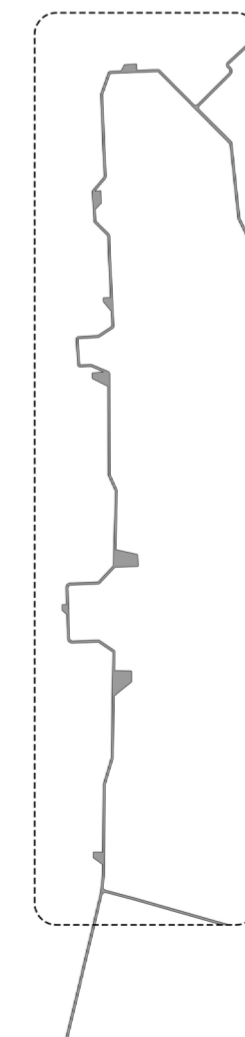
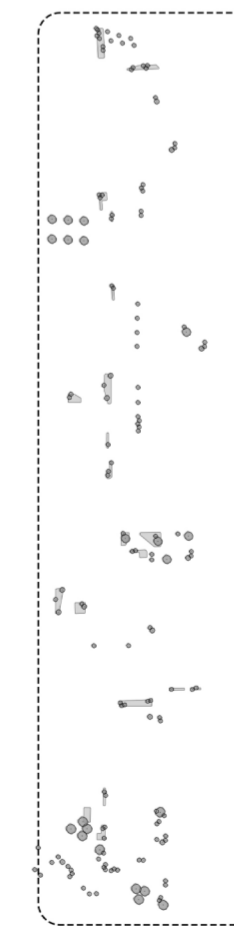
This street in particular has a big problem regarding empty plots which also degrade the image of the area. Hence, by using those plots the GF can be liberated so as to also expand the public realm

Green Areas

The neighborhood lacks quality green space and these great number empty fenced plots can solve this issue

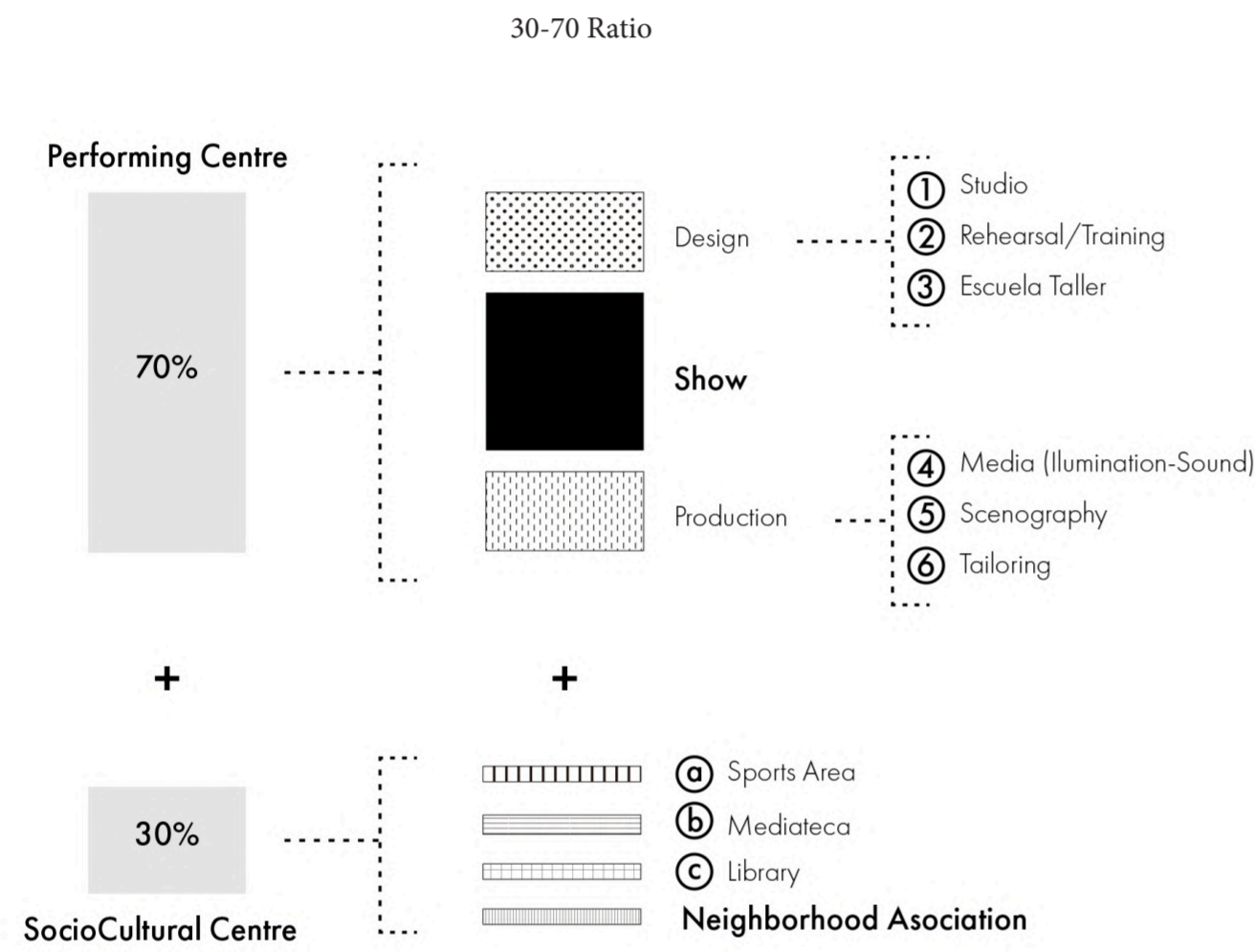
Connectivity

By extending the existing bike path, a new mode of transportation facilitates the coordination of the different elements within the site



Proposal

RE-Program



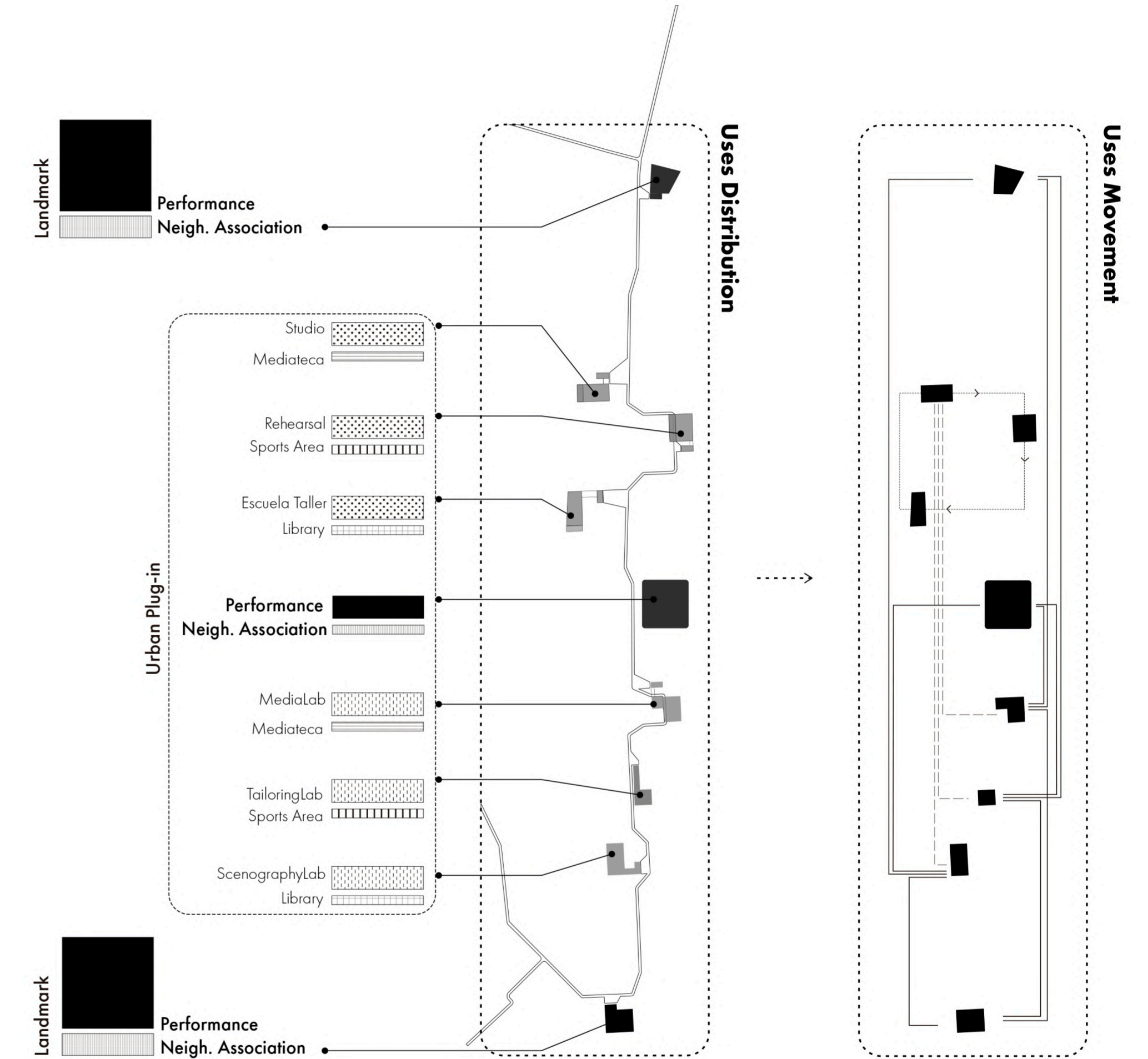
(The street as a mechanism in itself)

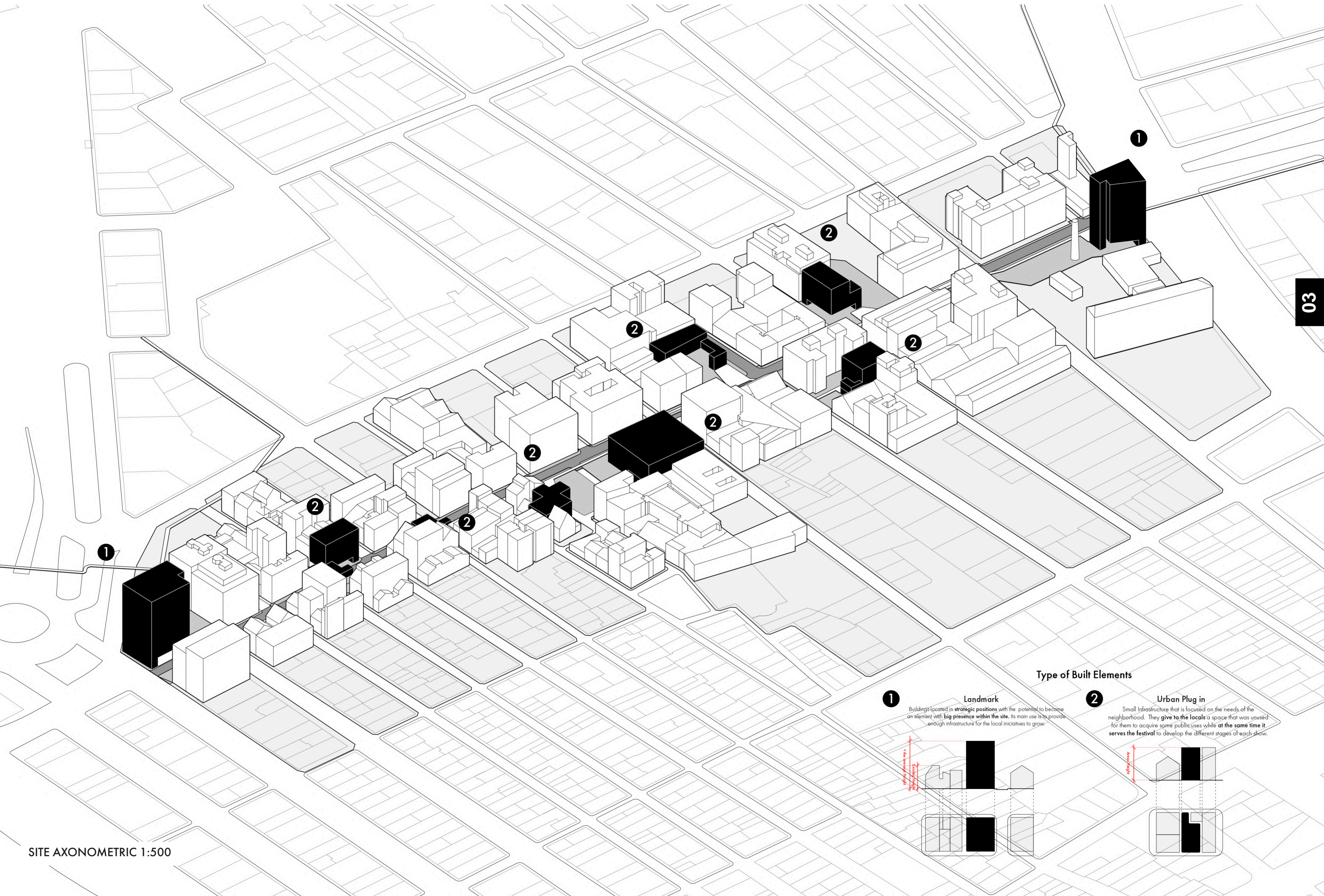
In that sense, 30% of this new infrastructure is going to be dedicated to the local community with a series of uses that the community is lacking nowadays; while, 70% will be looking to bring “a piece of Broadway” into el Cabanyal, thanks to the potentiation of an existing theatrical local initiative known as Cabanyal Intim.

There will be two main theatres located in the Landmarks and so, at the beginning and at the end of the street and, a central one, smaller and more focused on the traditional format of the Festival (microtheatre).

The rest of the built interventions (Urban Plug-ins) will contain complementary programs to the theatre in such way that the plays are designed, produced and finally showcased utterly within the street.

Hence, the street (organized in three areas, design-production-show) grows into a place where everything is internally designed, produced and showcased, becoming a mechanism in itself.





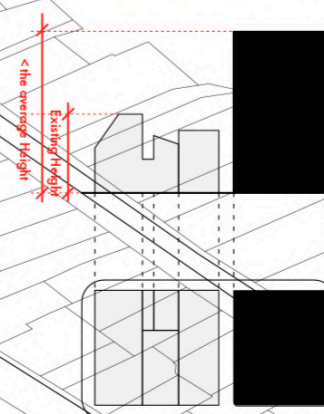
03

Type of Built Elements

1

Landmark

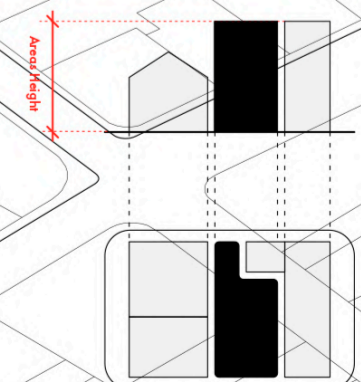
Buildings located in strategic positions with the potential to become an element with big presence within the site. Its main use is to provide enough infrastructure for the local initiatives to grow.



2

Urban Plug in

Small infrastructure that is focused on the needs of the neighborhood. They give to the locals a space that was unused for them to acquire some public uses while at the same time it serves the festival to develop the different stages of each show.





TOURIST POTENTIAL

Theatre as a catalyst activity
(Almagro as a case study)

Festivals are an important part of tourism and occupy a special place in each culture. They are considered an instrument for cultural and touristic development.

Thus, rather than just activating a depressed area with mass tourism, it is about doing it following some sustainable and resilient model such as the one used in Almagro.

The Classical Theatre Festival of Almagro is then a great example on how theatre can be a catalyst activity.

It is considered an unforgettable cultural experience that receives over 70.000 visitors every year and generates a great amount of local activity.

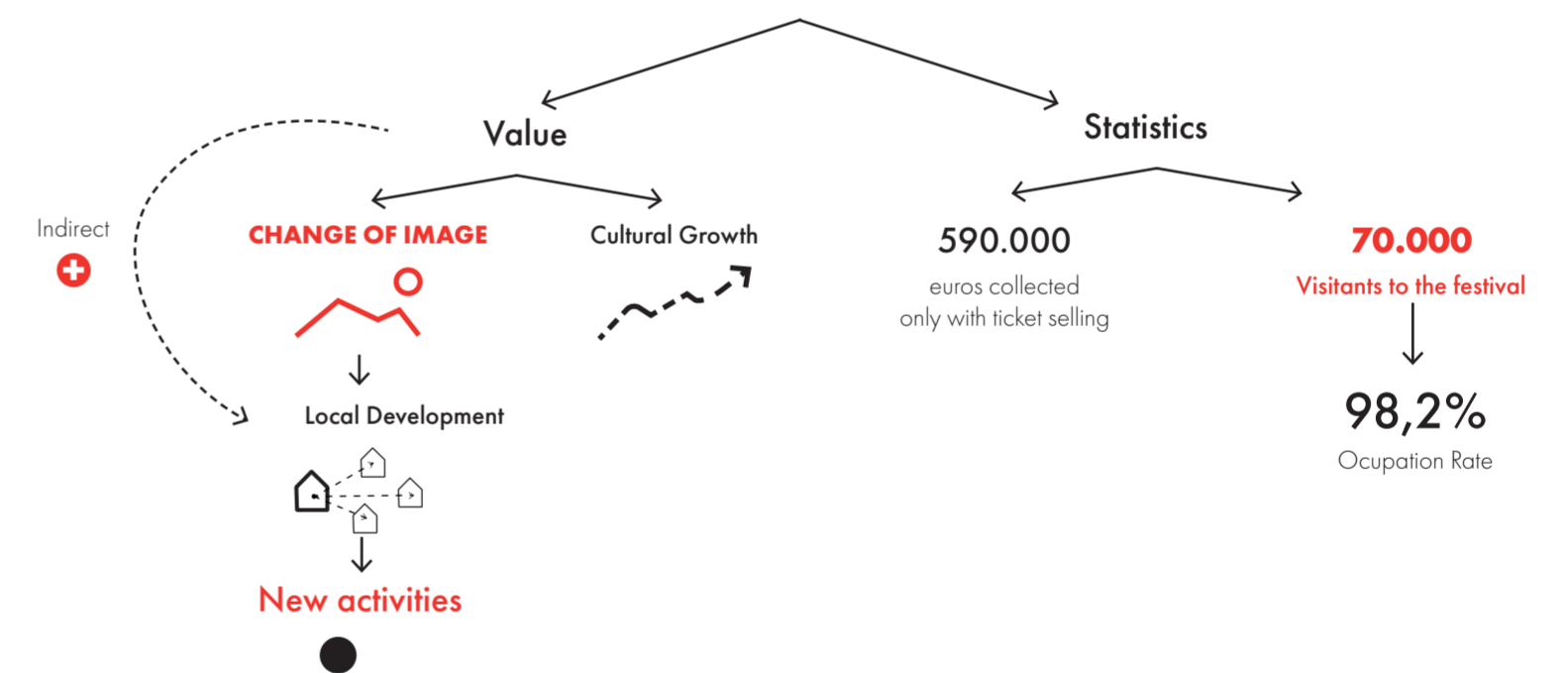
Hence, by using Cabanyal Intim, an already existing Theatre Festival, the neighborhood can become a place for performances but also a meeting point for professionals, creators and specialist on the field while re-generating the economic activity of the area around performing arts and other disciplines along these lines.

CABANYAL INTIM

This festival was born as a **fighting art for the locals**, it is social and political. However, now it has been formalized as an urban festival about scenic experiences that recreate an itinerary through the neighborhood.



The Classical THEATRE Festival of ALMAGRO Festival



ACT 02 (The New Limit Line)

Urban Activation

- Shared Surface of Pavers
- Broadway life on the Street

Shared Surface of Pavers

The street as the Stage of Public Life

The reconstruction of this street transforms a car-oriented street into a world class civic space, introducing a “shared surface” of new pavers that extends the pedestrian space and provides crucial public spaces around and/or below the different new built elements.

By elevating with different street pavements the road, the formal distinction between spaces for pedestrians, vehicle or bikes is blurred and so, the street becomes a space shared by everyone making the vehicle a guest and the pedestrian the main user.

The design of these new spaces empowers people to move in a natural and comfortable way creating a series of plazas where street performances can easily occur and colonize the space.

It is a way of reimagining this limit line as a space that does not longer separate but rather unites neighborhoods, modes of transportation and locals with tourists.



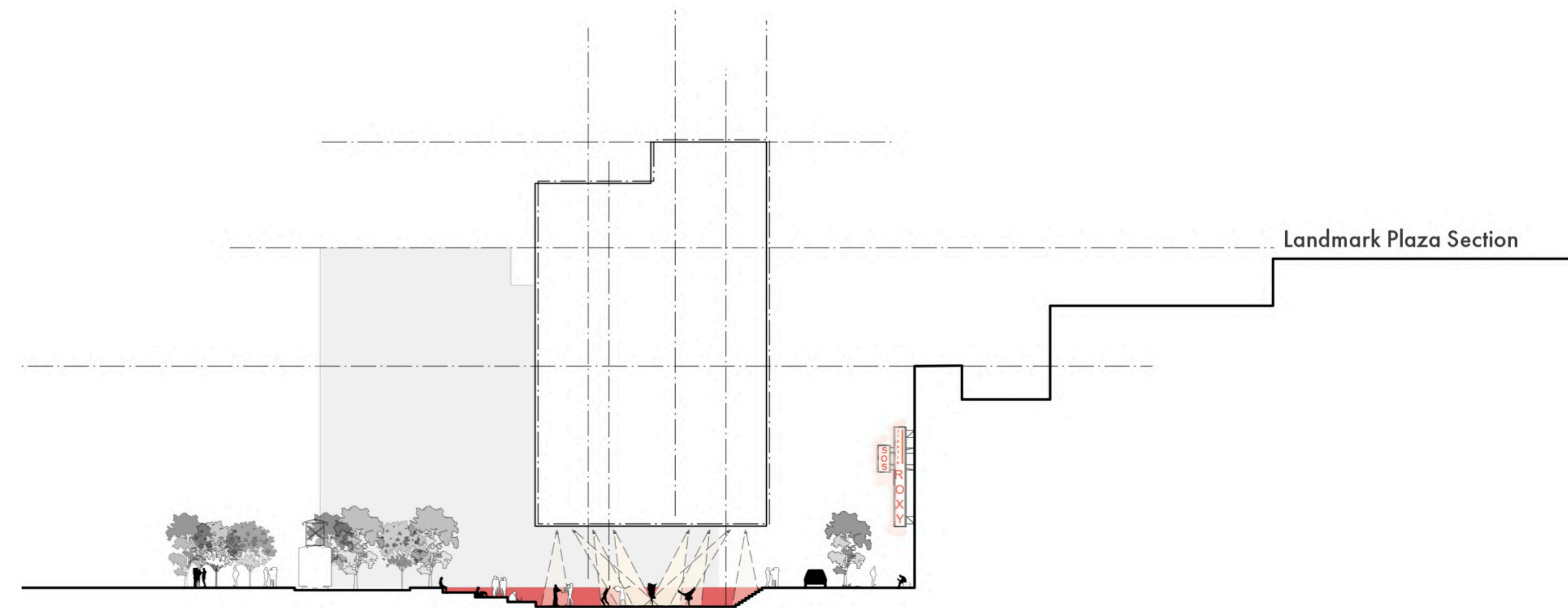
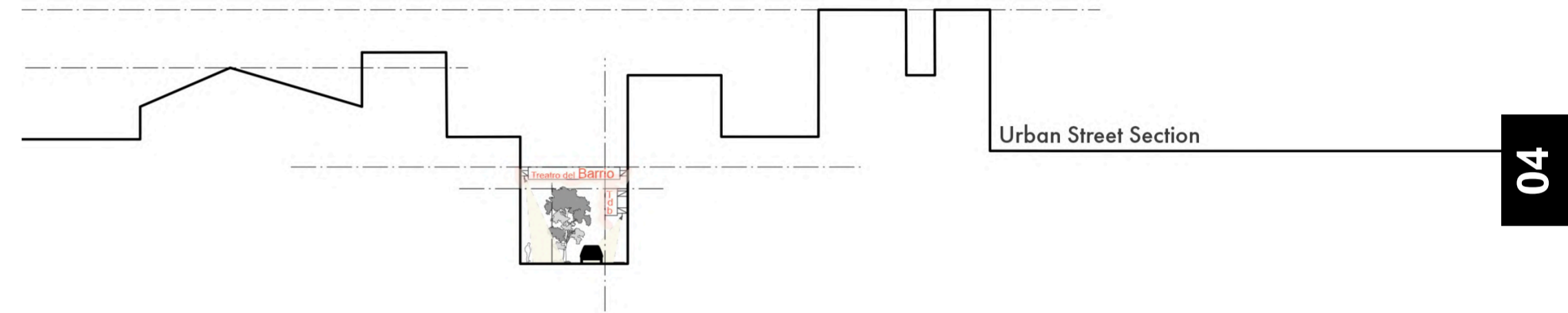
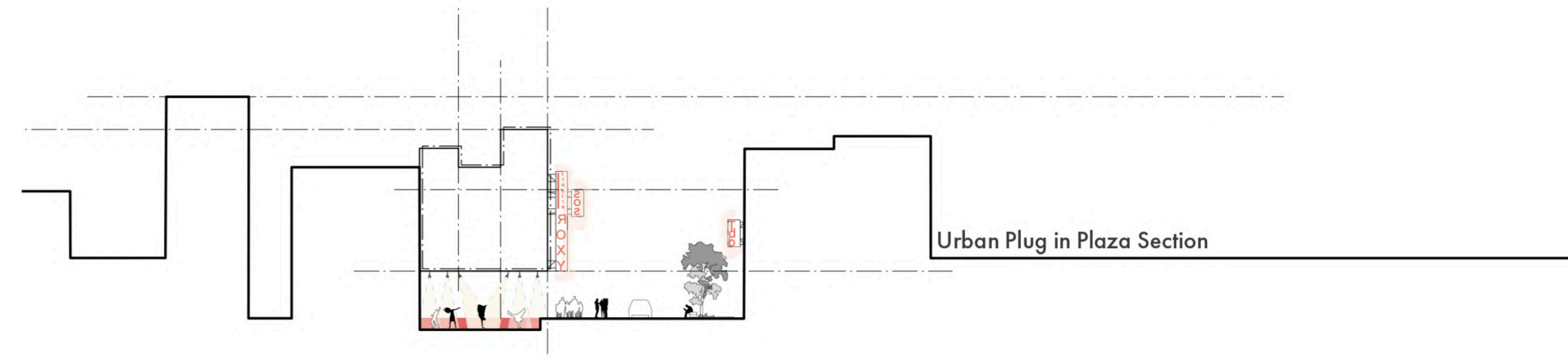
Broadway Life to the Street

Celebrating the Public Life

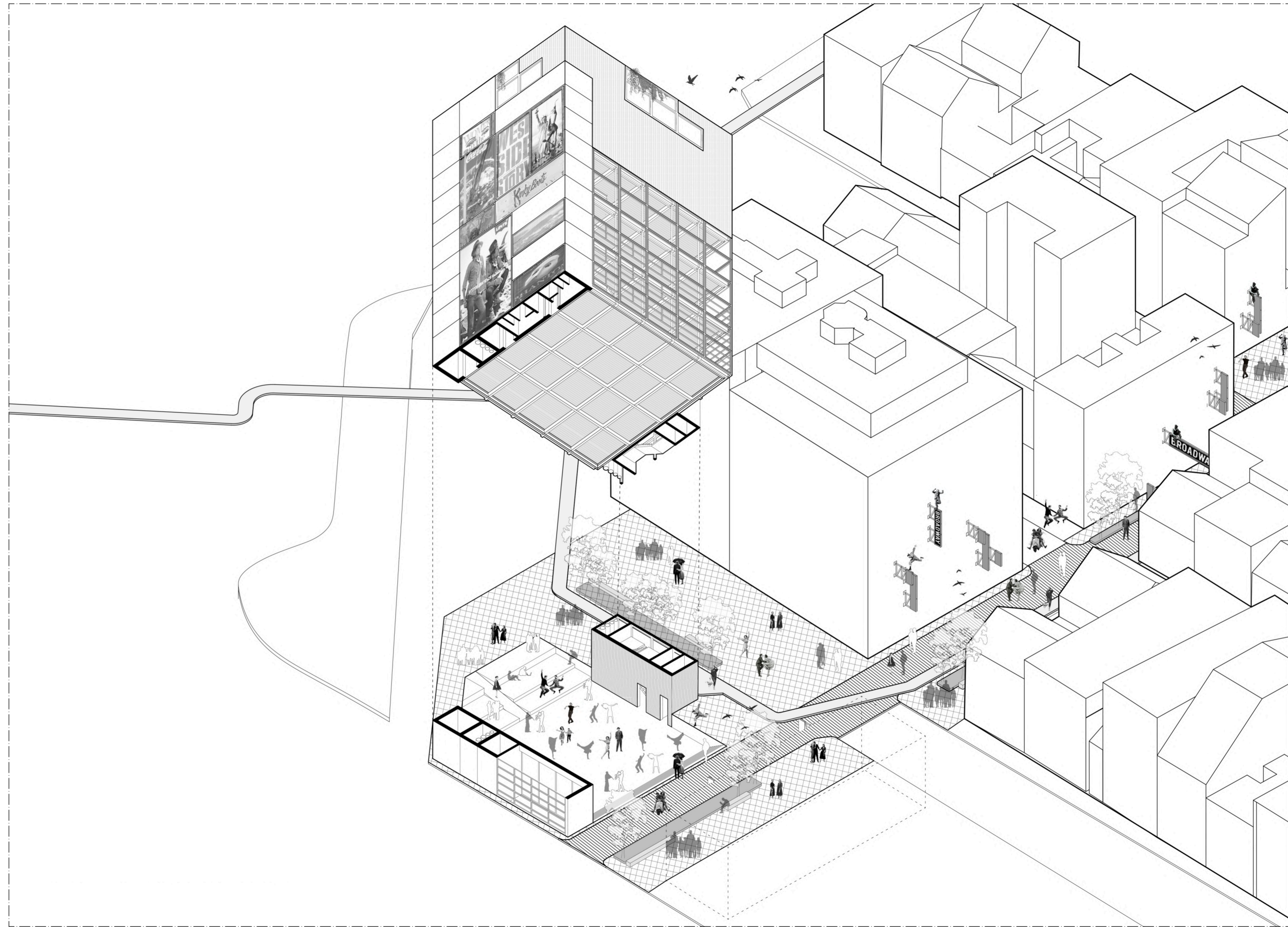
This 600 m street intervention aims to create an unified ground which celebrates the public life.

The buildings are then lifted from the Ground so as to create covered public plazas or spaces for this informal performances. The Street in that sense, becomes a Stage, full of lights, signs and people performing its own life.

The space is designed in such way that it facilitates gatherings and meetings of locals and tourist to share their stories.



SITE SECTIONS 1:500



Coverd Public Plaza under the Landmark

ACT 03 (Understanding the System)

Up in the Air

- System Logics

THE SYSTEM LOGICS

Up in the Air

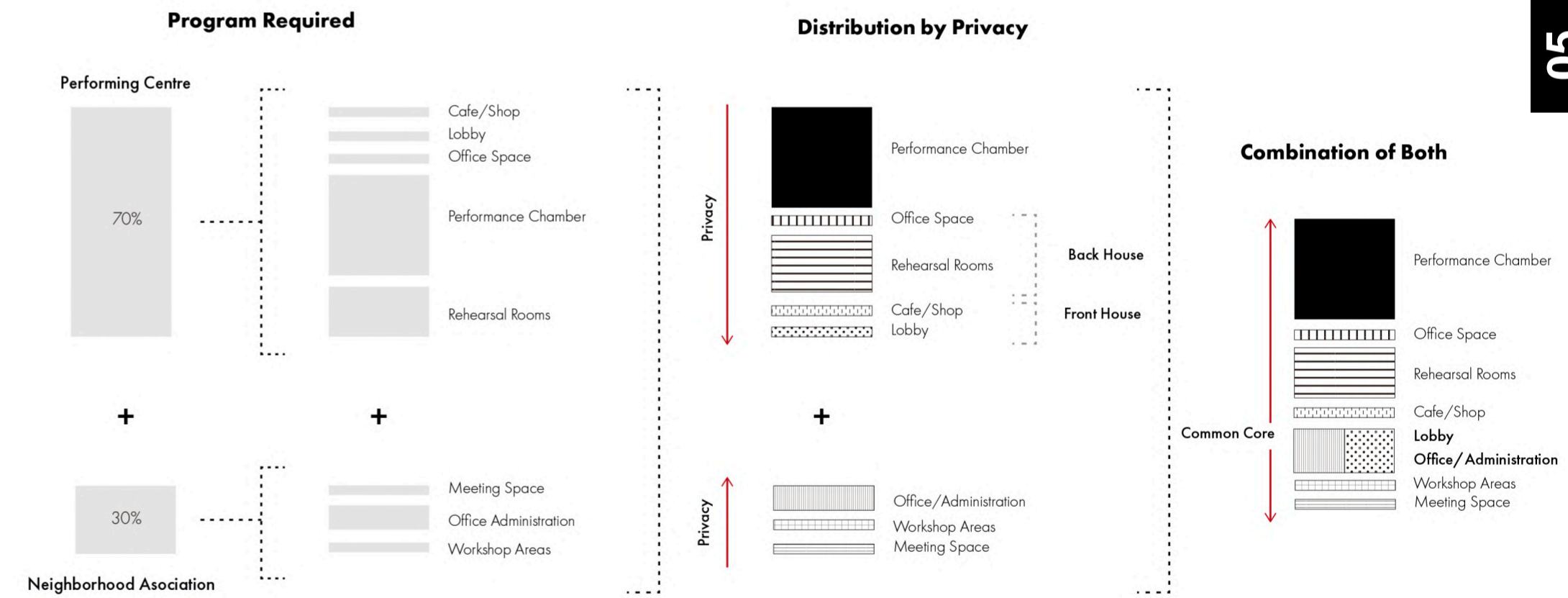
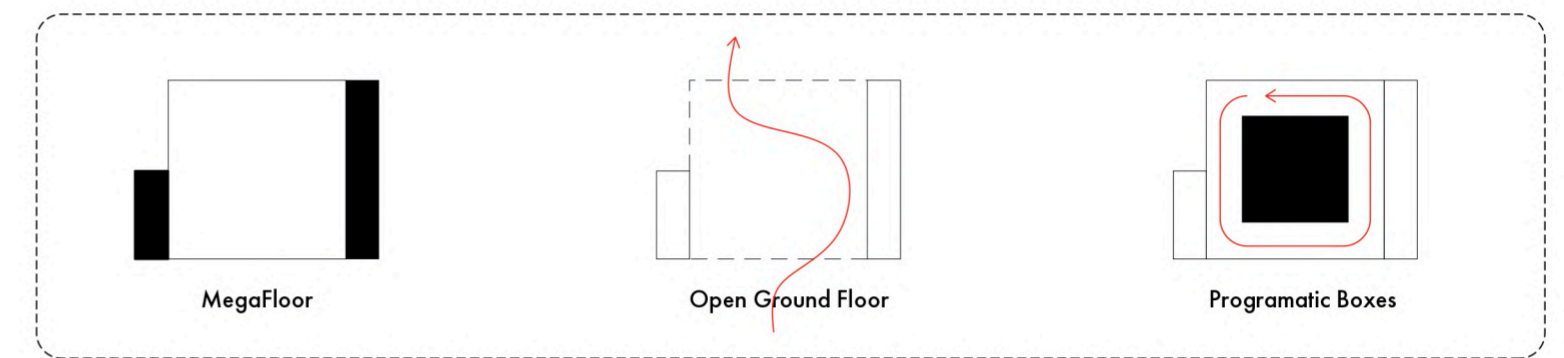
(Scalability and Adaptability as main drivers)

The definition of the building system is such that it can be applied to both scales (urban plug-in and landmark) indefinitely, aiming to maximize the surface area and to accommodate the great variety of uses that the proposal introduces.

Hence, the services cores are placed on the sides obtaining open floors or megafloors giving maximum flexibility to the plan and also allowing the building to be lifted from the ground and so, generating that networks of covered public plazas for formal or informal performances. Despite the flexible open floors, some programmatic boxes with scalable sizes will be placed for the more permanent or necessary uses.

In terms of use organization, the circulation of uses becomes this processional path from more polyvalent/informal uses to more defined/formal space.

Thus, taking the Landmak's use distribution as the example, the traditional theatre (with a fixed organization) remains at the very top while the sociocultural floors (most polyvalent ones) remain at the bottom. Both general uses encounter each other at the centre of the building where the administration of both takes place all together.



Cover Public Plaza under the Landmark



ACT 04 (Design Development)

The Landmark as an Example of the System

- Planimetry (plans, sections, elevations)

THE LANDMARK

Un Teatro en Altura (*ON AIR*)

(*Planimetry of the Landmark*)

A basement for technical equipment is placed so as to liberate the roof top for open air events to take place; while the ground floor carefully modifies the existing landscape of the street to create a space for informal or formal events.

This is then, the first space you encounter when “entering” the building, a big open public plaza that receives the spectators before accessing the main theatre.

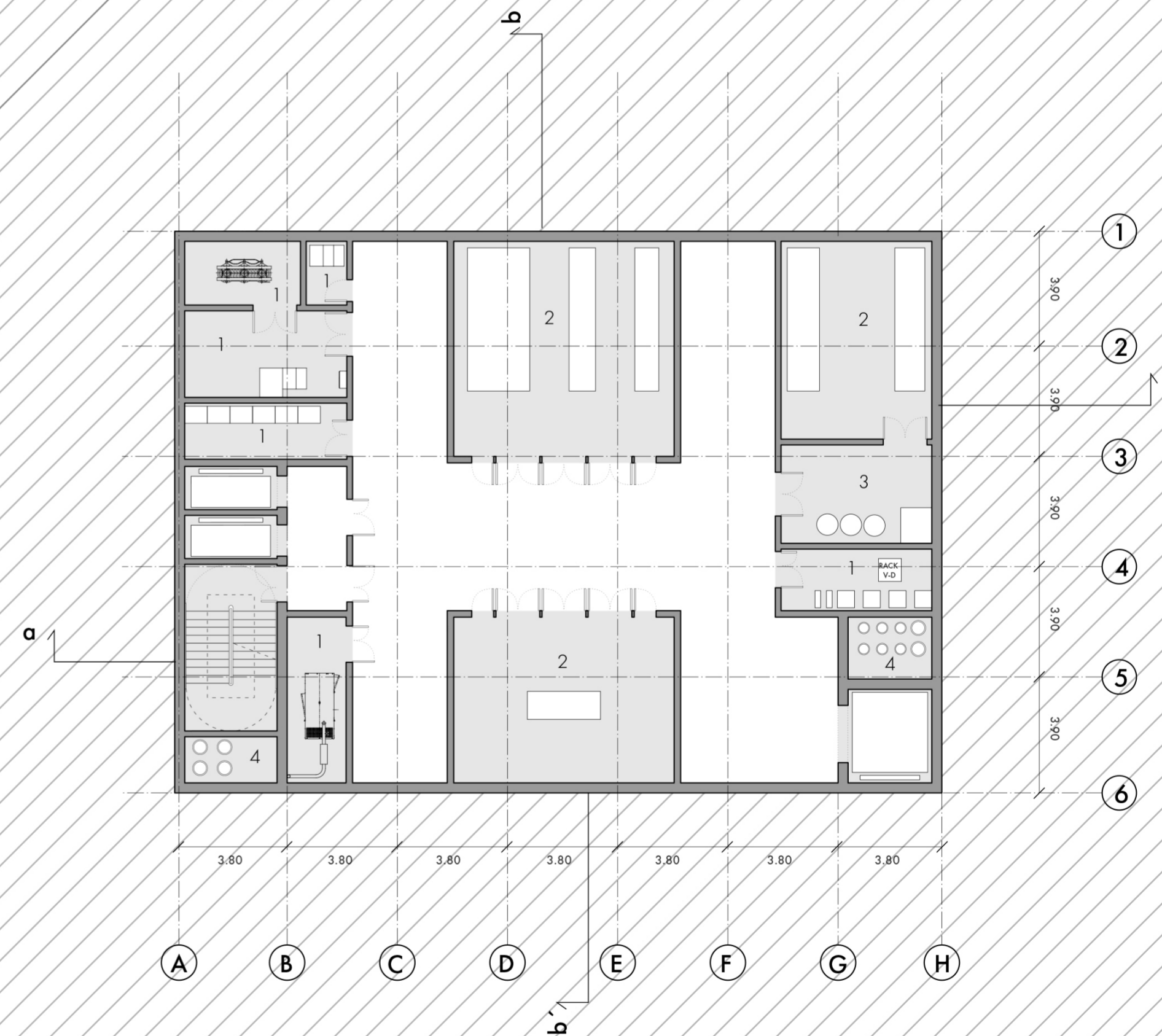
On the other hand, the neighborhood association floor plans leave most of the floor plan for temporary and polyvalent uses. While having some fixed programmatic boxes to coordinate and arrange the building’s life. But when it comes to the theatre program, the use conquers the entire open plan to obtain the maximum capacity possible given the small surface area, providing some mezzanines for technical equipment.

The elevations clearly show the different materiality following its uses and becoming storefronts of the public life. In them you can already start to get a glimpse of how this intervention does not only activate its interiors but also its surrounding areas. In section, you can perceive the activation of the interiors but also how the uses occupy a double height with mezzanines for the socio cultural area and the full double or even triple height floors when it comes to the theatre.

It is in these interior spaces where you will find yourself surrounded by the openness and simplification of the architecture that makes room for the elegant and at the same time sassy Broadway life that the theatre entails.

Program and Surfaces

1. Electrical Rooms	104 m ²
2. HVAC Rooms	267 m ²
3. Water Tanks	34 m ²
4. Service Areas	15.7 m ²
5. Circulation Areas	41.7 m ²



1ST BASEMENT FLOOR PLAN 1: 150

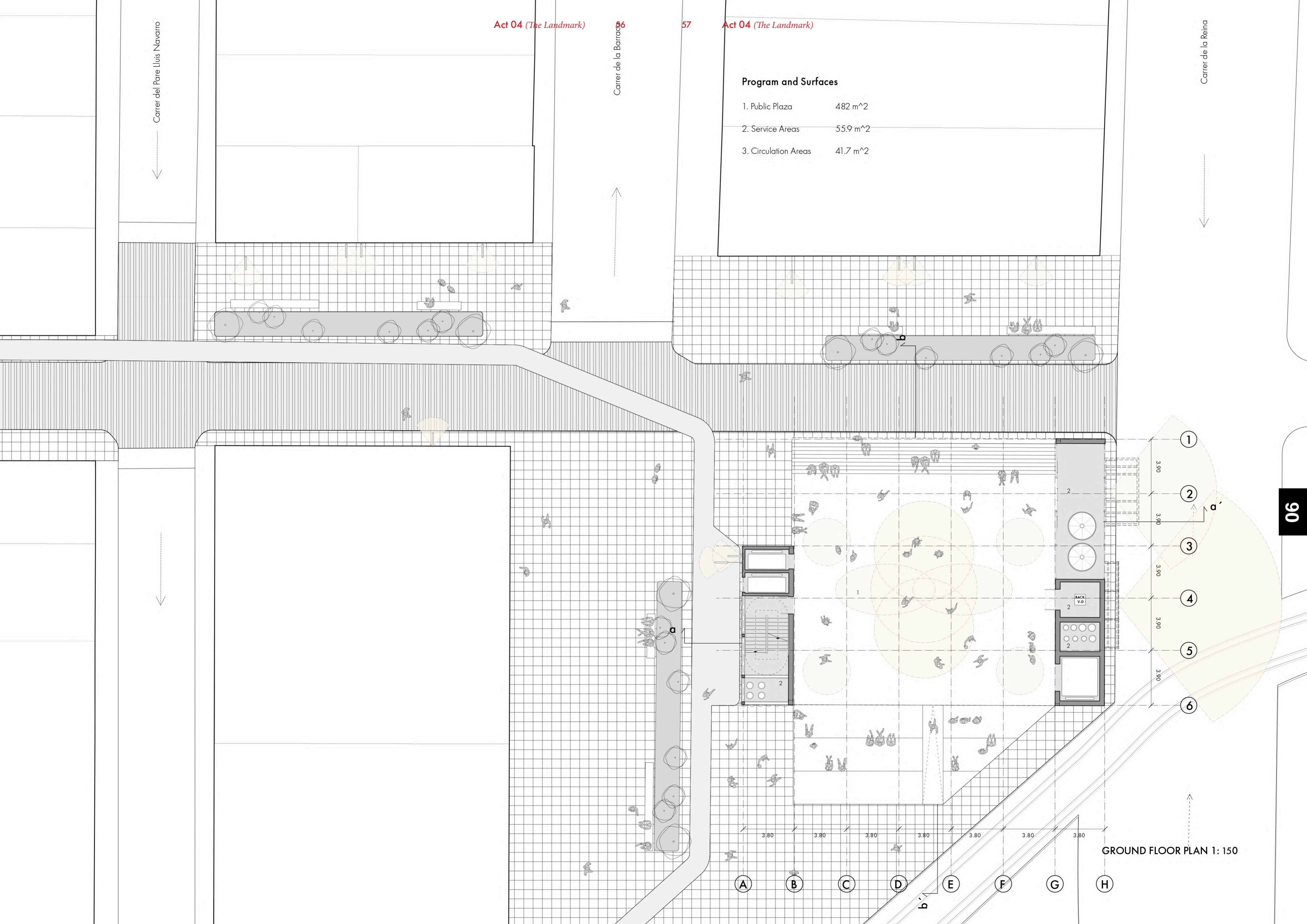
Program and Surfaces

1. Public Plaza	482 m ²
2. Service Areas	55.9 m ²
3. Circulation Areas	41.7 m ²

Carrer del Pare Lluís Navarro

Carrer de la Barraca

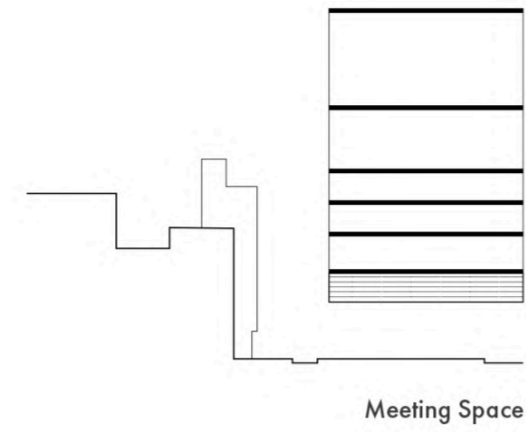
Carrer de la Reina



GROUND FLOOR PLAN 1: 150

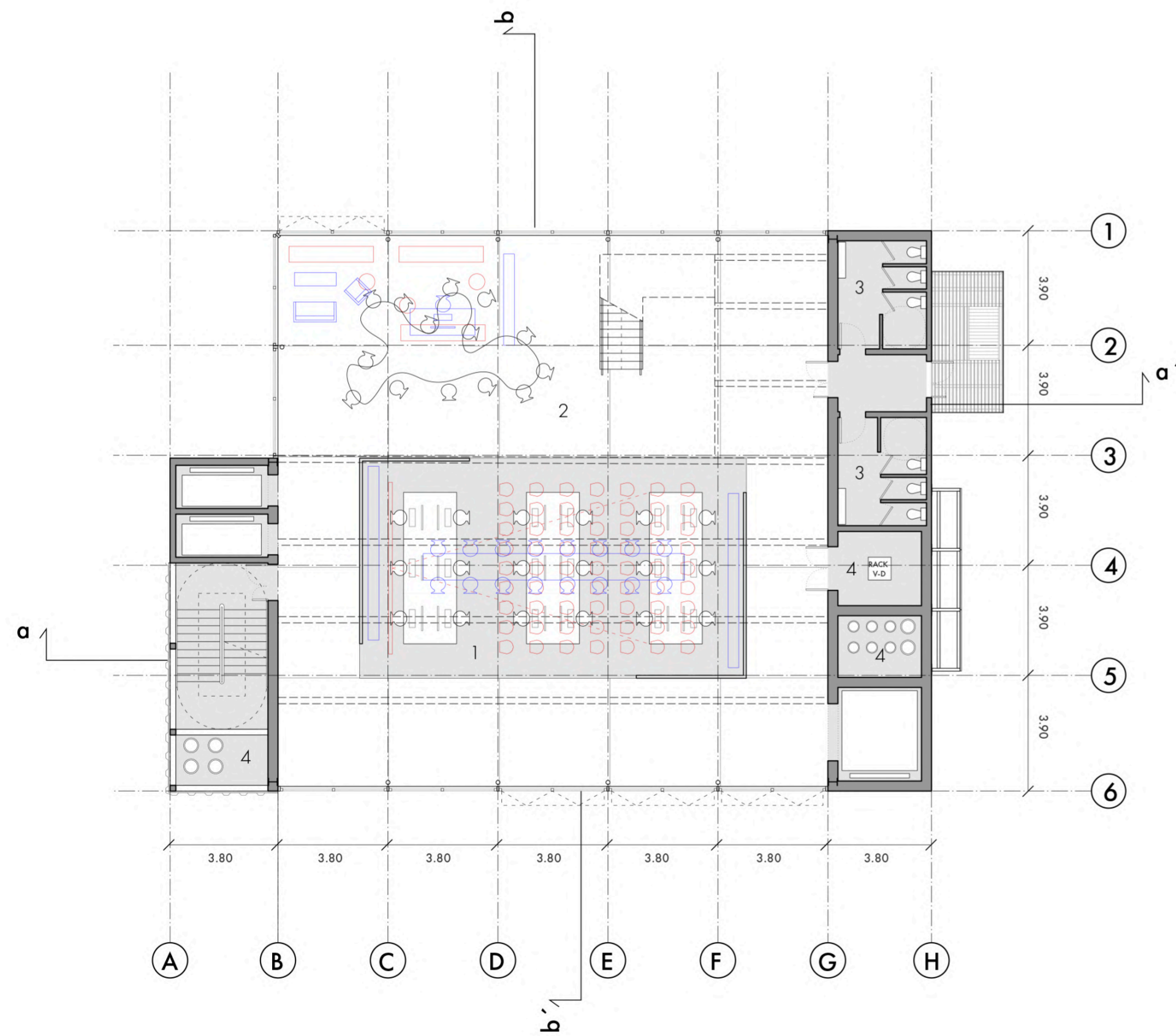
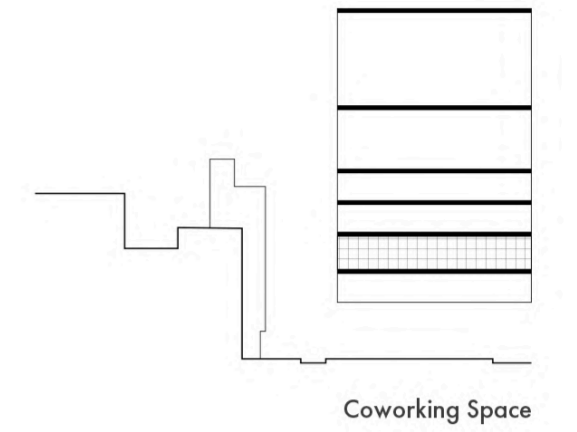
Program and Surfaces

- 1. Coworking Space 104 m²
- 2. Polivalent Space 267 m²
- 3. Toilets 34 m²
- 4. Service Areas 15.7 m²
- 5. Circulation Areas 41.7 m²

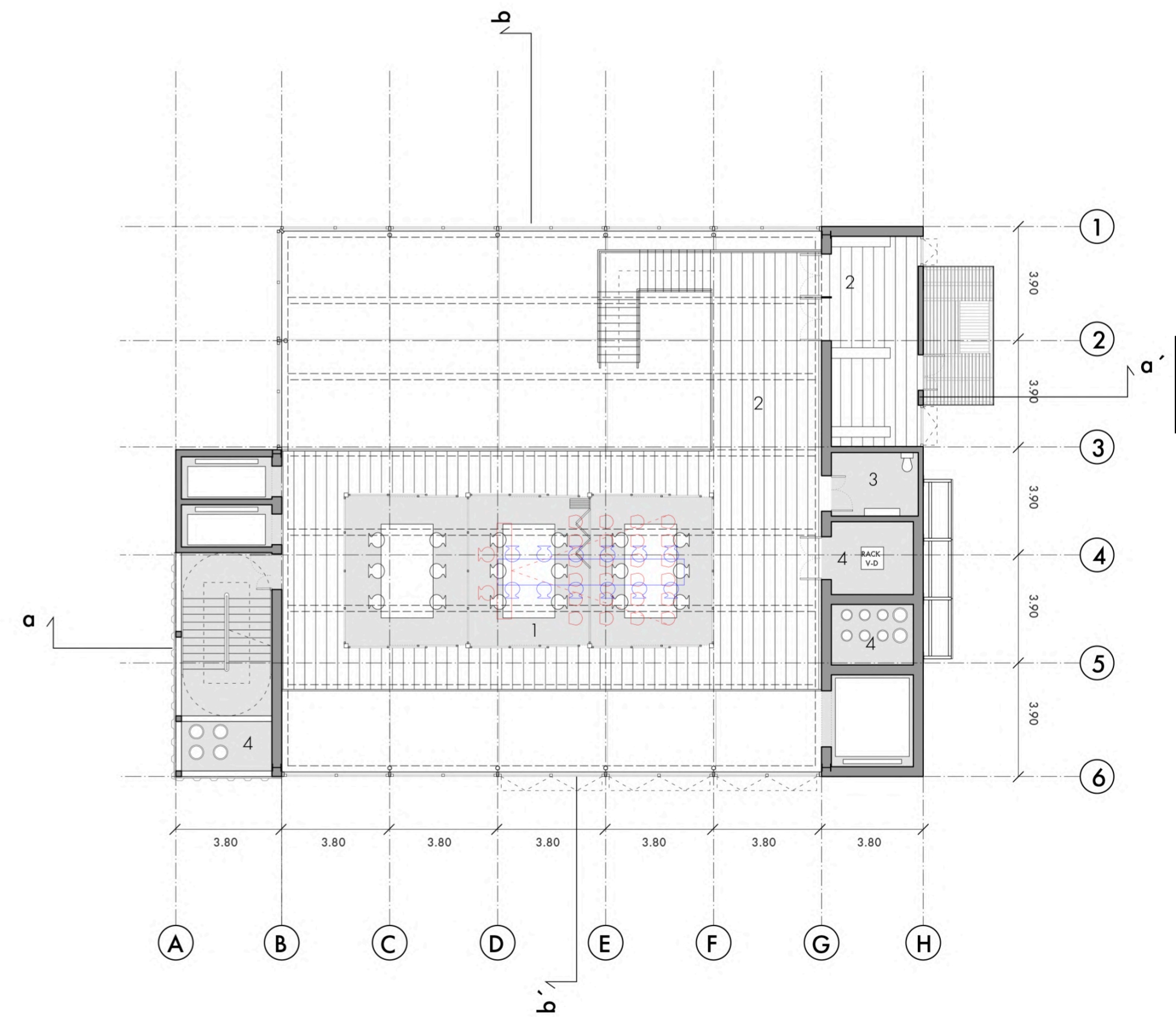


Program and Surfaces

- 1. Meeting Areas 72 m²
- 2. Free Space 119 m²
- 3. Toilets 7.2 m²
- 4. Service Areas 15.7 m²
- 5. Circulation Areas 41.7 m²
- 6. Archive Space 23.8 m²



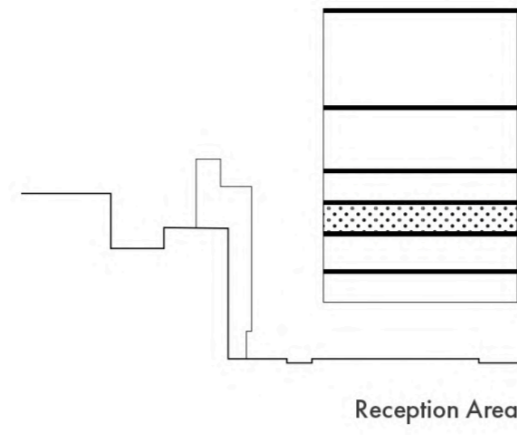
FIRST FLOOR PLAN 1: 150



MEZZANINE FIRST FLOOR PLAN 1: 150

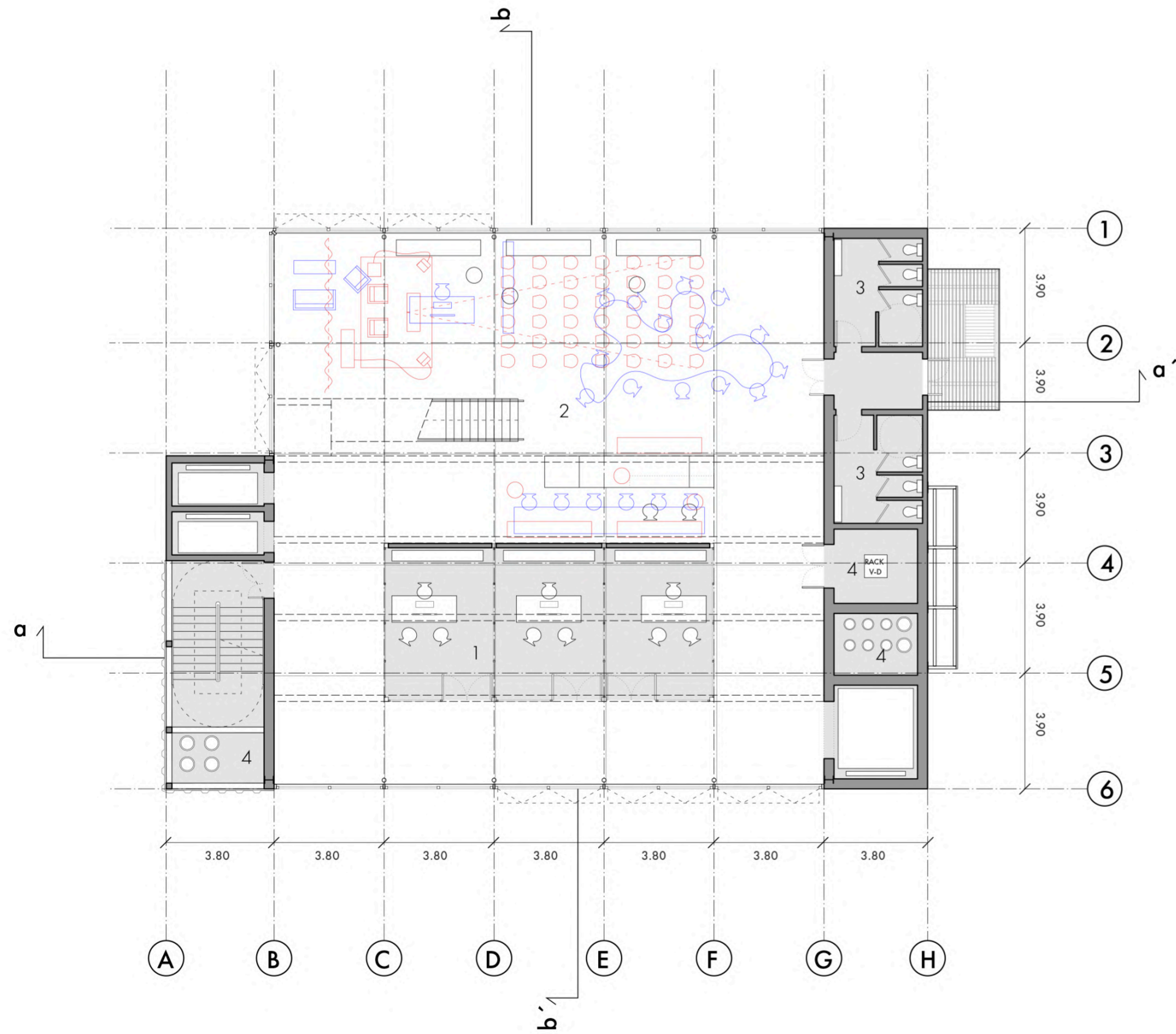
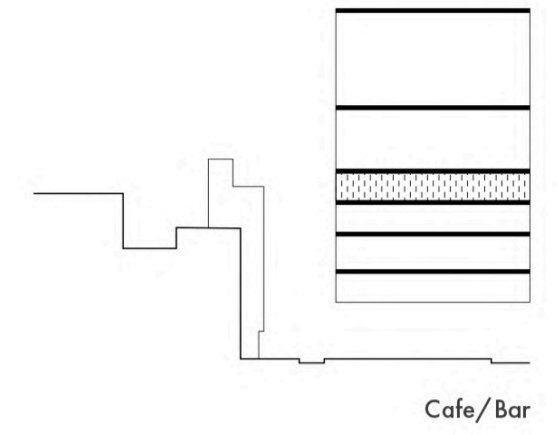
Program and Surfaces

1. Offices	63.8 m ²
2. Reception/Lobby	307.6 m ²
3. Toilets	34 m ²
4. Service Areas	15.7 m ²
5. Circulation Areas	41.7 m ²

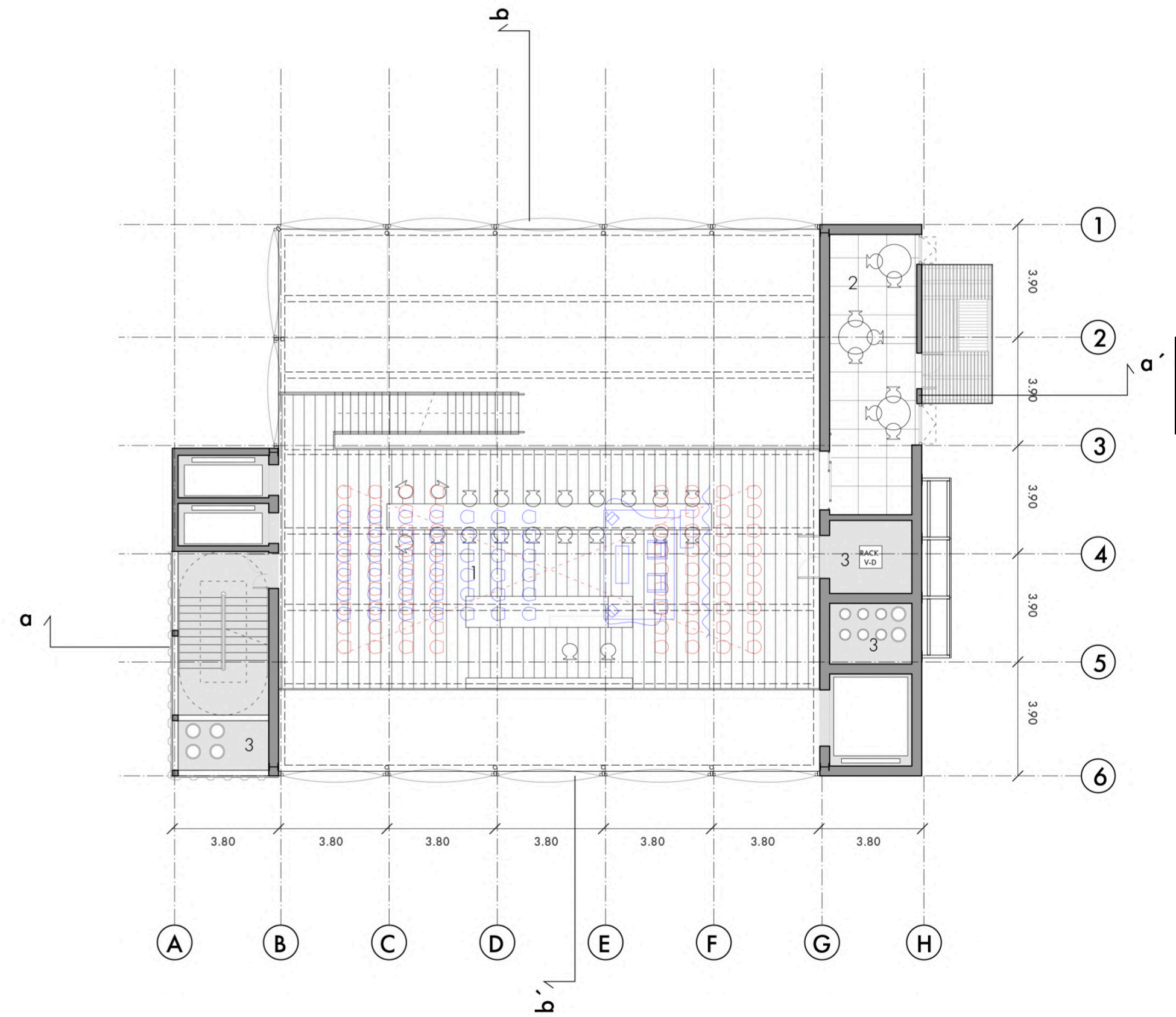


Program and Surfaces

1. Cafe/Bar	165.2 m ²
2. Terrace	14.4 m ²
3. Service Areas	15.7 m ²
4. Circulation Areas	41.7 m ²



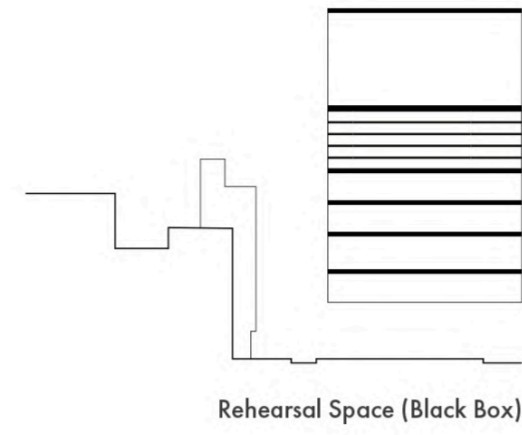
SECOND FLOOR PLAN 1: 150



MEZZANINE SECOND FLOOR PLAN 1: 150

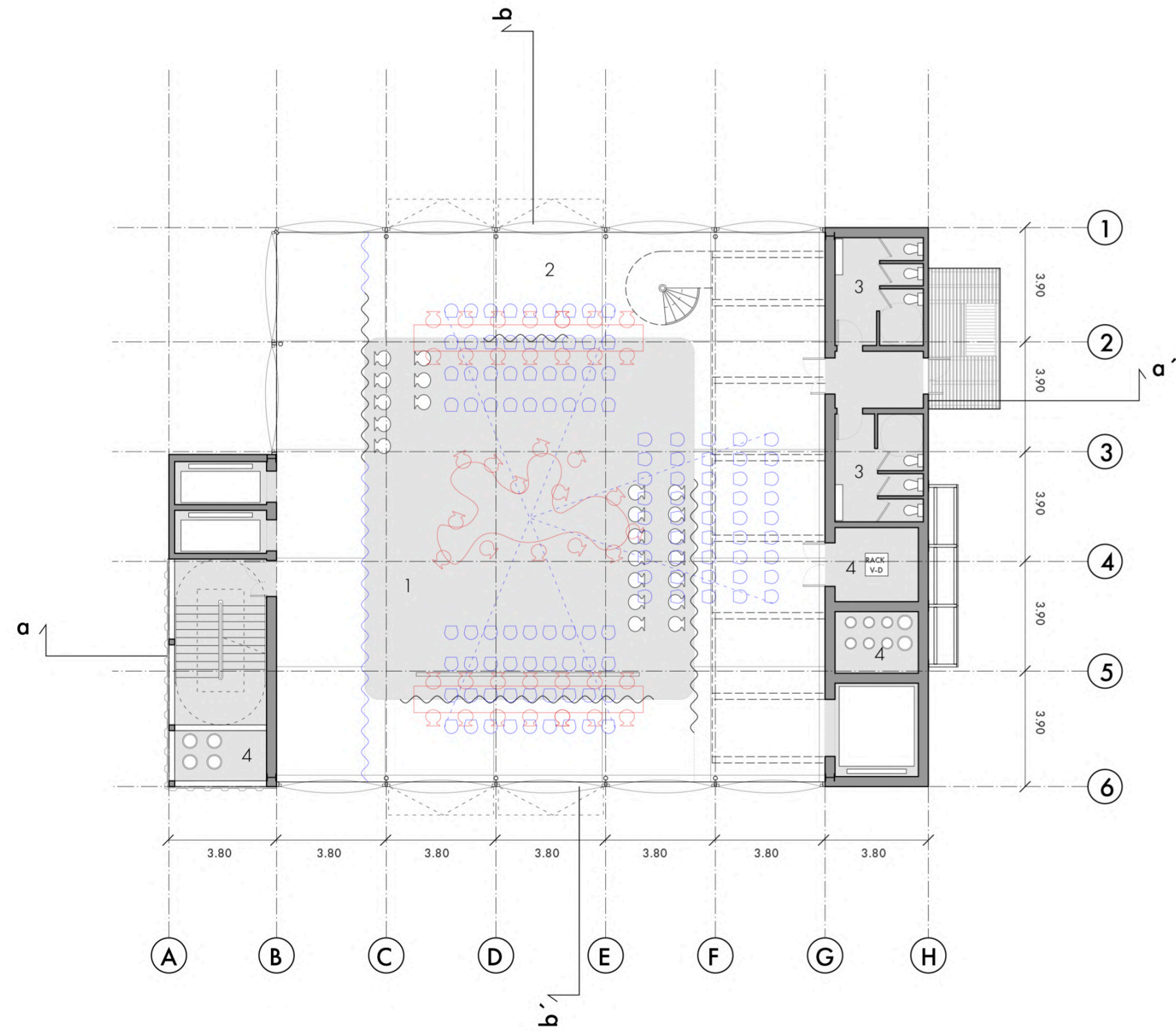
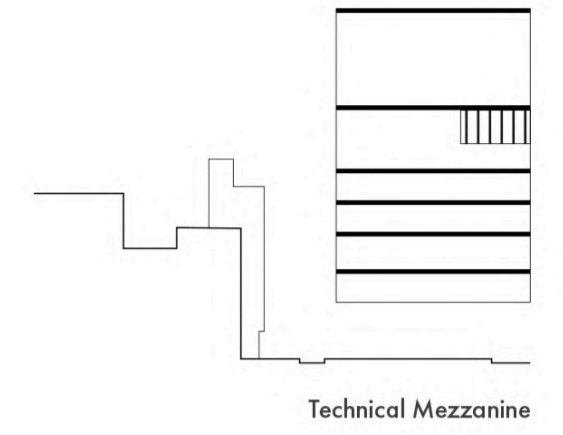
Program and Surfaces

1. Rehearsal/Auditorium	146.3 m ²
2. Free Space	225.1 m ²
3. Toilets	34 m ²
4. Service Areas	15.7 m ²
5. Circulation Areas	41.7 m ²

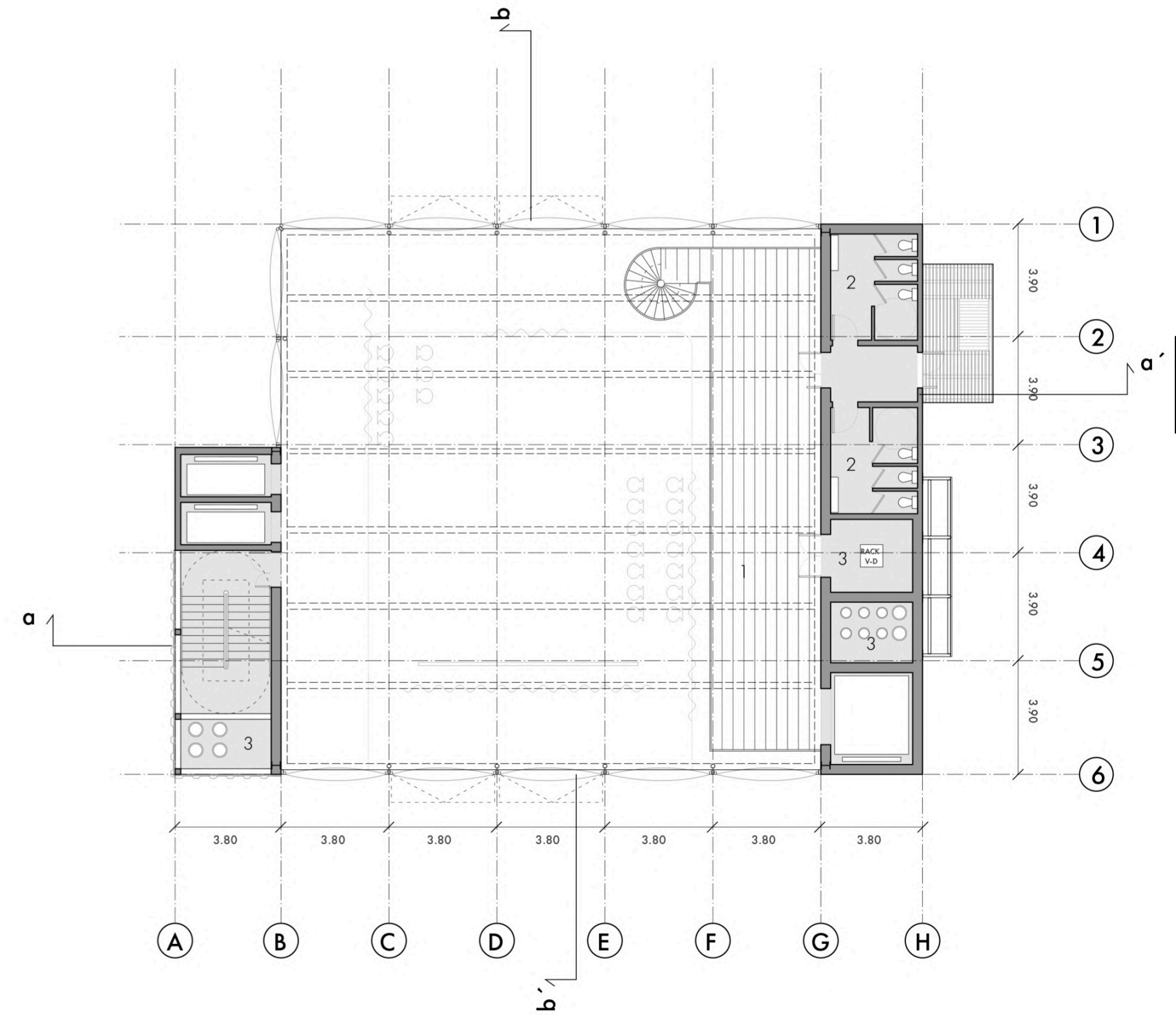


Program and Surfaces

1. Technical Space	70.5 m ²
2. Changing Rooms	34 m ²
3. Service Areas	15.7 m ²
4. Circulation Areas	41.7 m ²



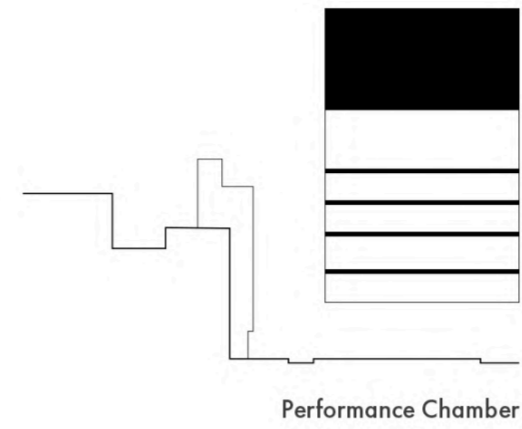
THIRD FLOOR PLAN 1: 150



MEZZANINE THIRD FLOOR PLAN 1: 150

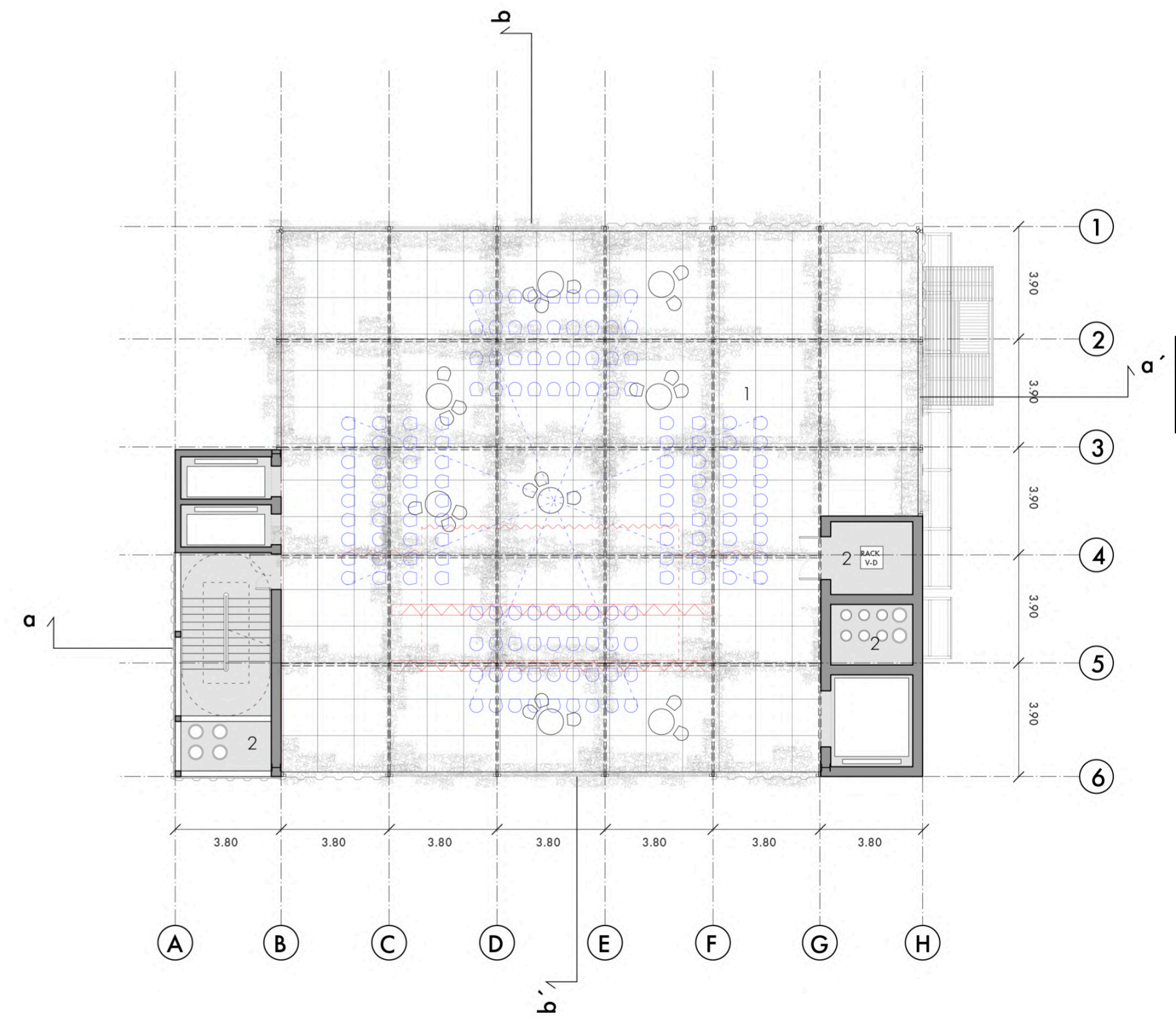
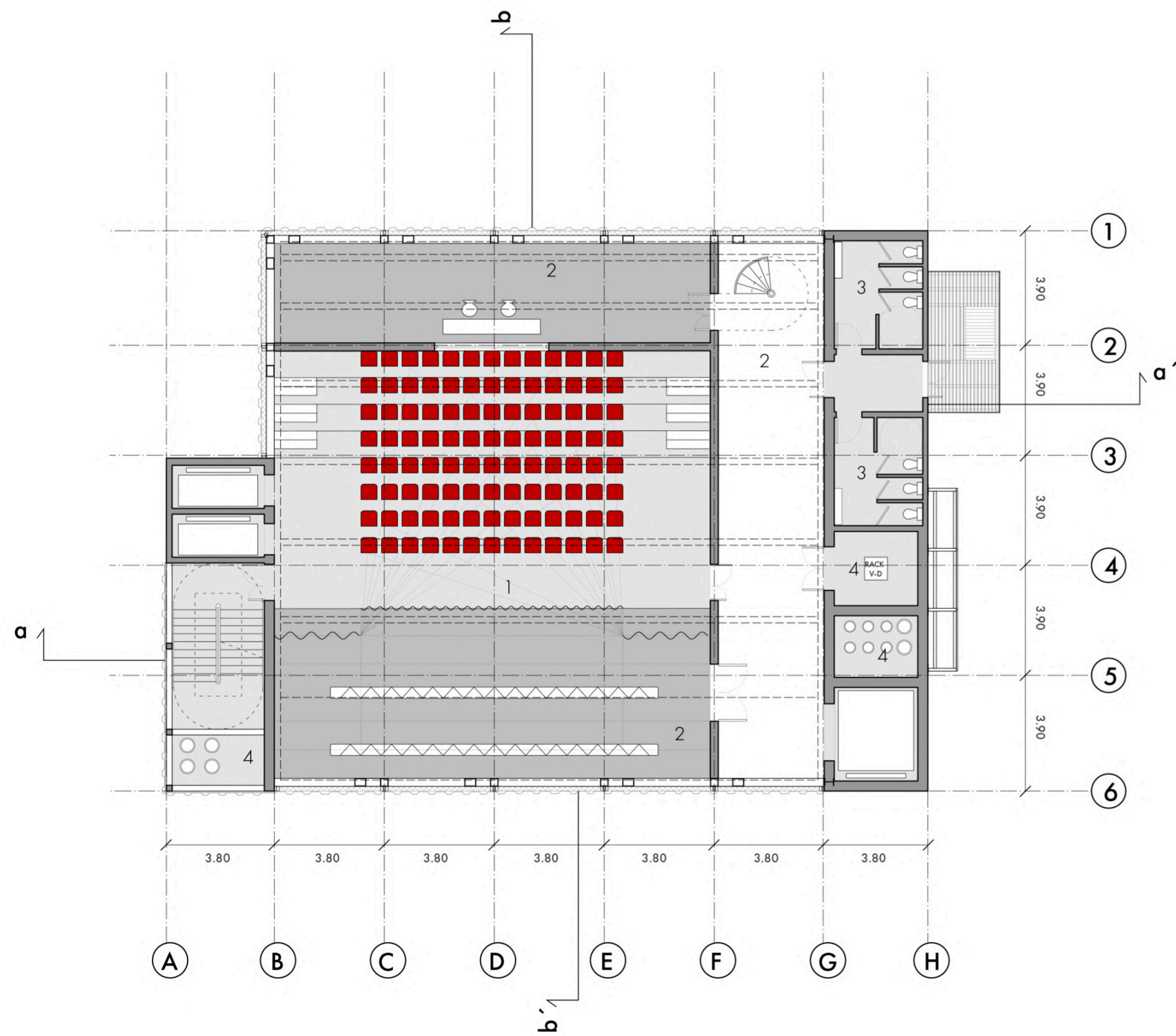
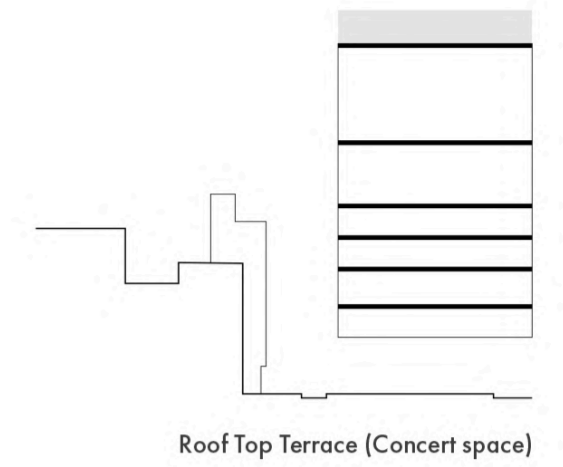
Program and Surfaces

1. Theatre	227.8 m ²
2. Technical Areas	122.5 m ²
3. Changing Rooms	34 m ²
4. Service Areas	15.7 m ²
5. Circulation Areas	41.7 m ²



Program and Surfaces

1. Terrace	165.2 m ²
2. Service Areas	15.7 m ²
3. Circulation Areas	41.7 m ²



A B C D E F G H

+36.8 m

+33.6 m

+24.0 m

+20.8 m

+17.6 m

+14.4 m

+11.2 m

+8.0 m

+4.8 m

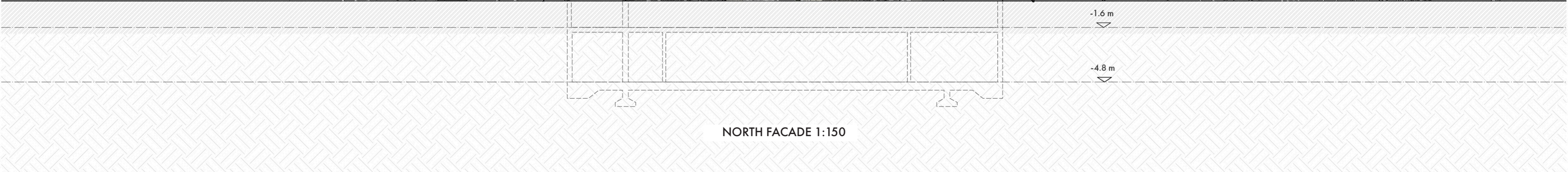
+0.0 m

-1.6 m

-4.8 m

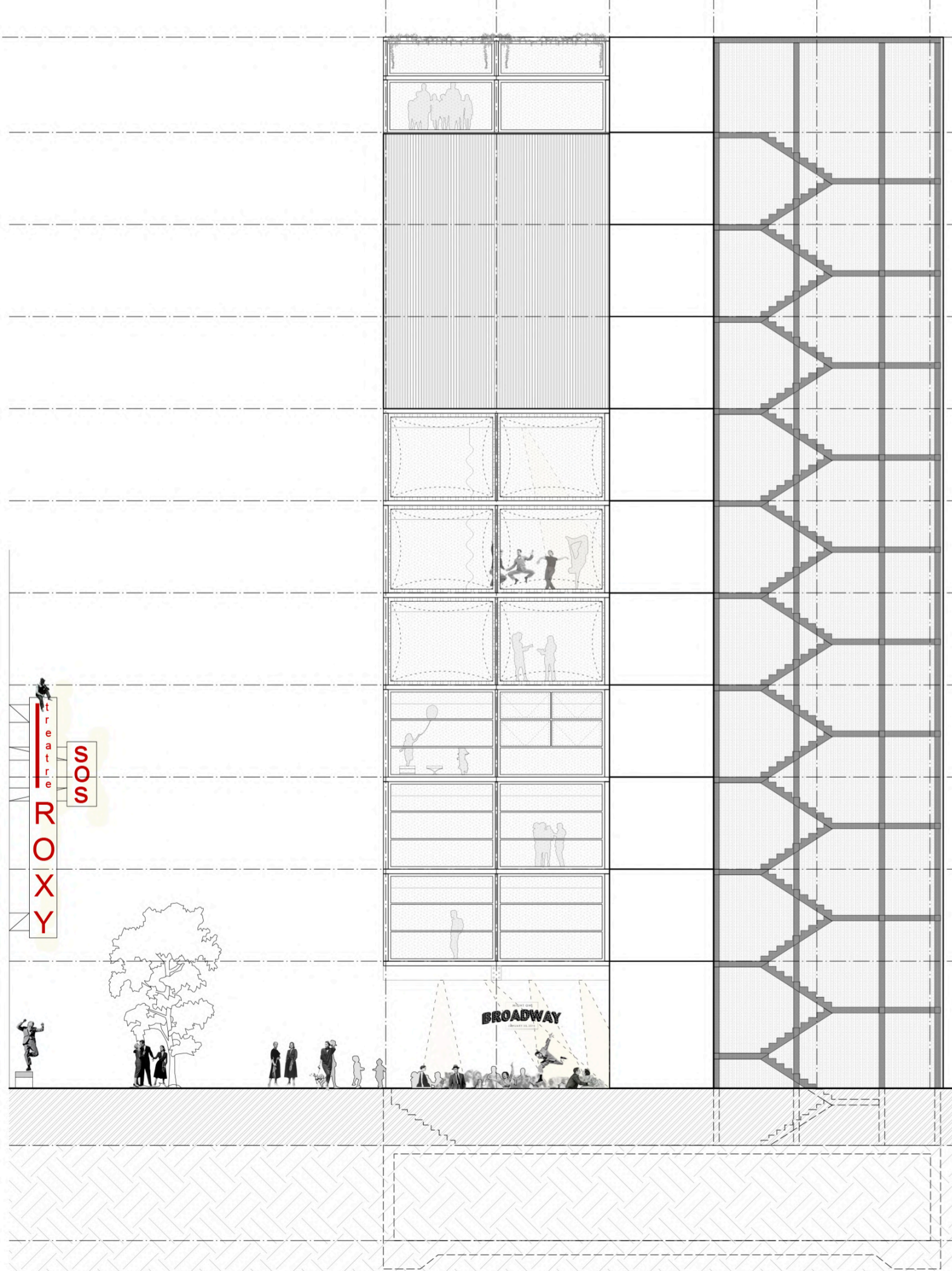
06

NORTH FACADE 1:150



6 5 4 3 2 1

1 2 3 4 5 6

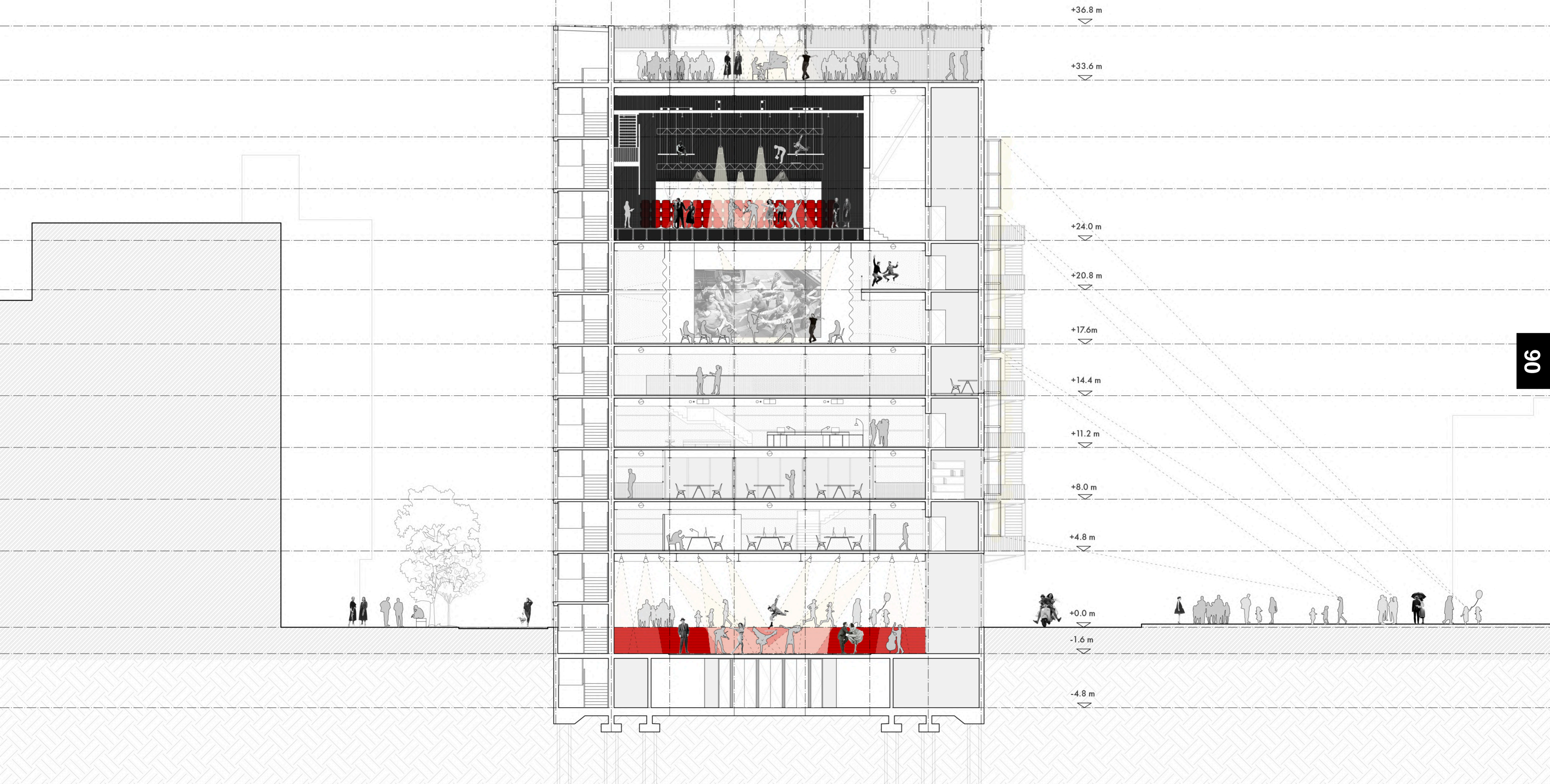


WEST FACADE 1:150



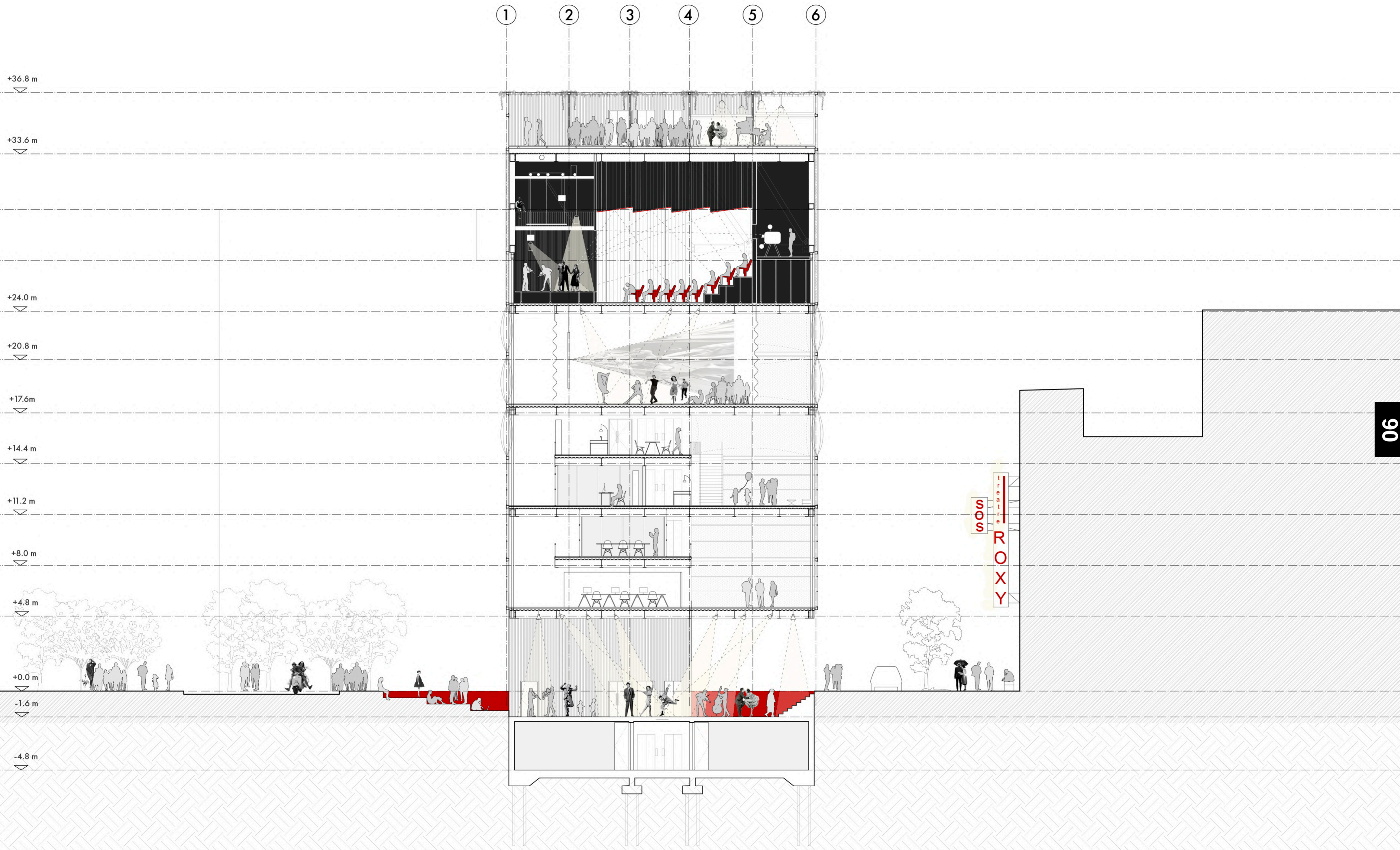
EAST FACADE 1:150

A B C D E F G H



06

SECTION A-A' 1:150



SECTION B-B' 1:150

Black Box Theatre Format (3rd Floor Plan)



ACT 05 (Structural Description)

A Hanging System

- Structural System
- Structural Floor Plans
- Construction Process
- Shear Wall Description and Details
- Truss Description and Details

STRUCTURAL SYSTEM

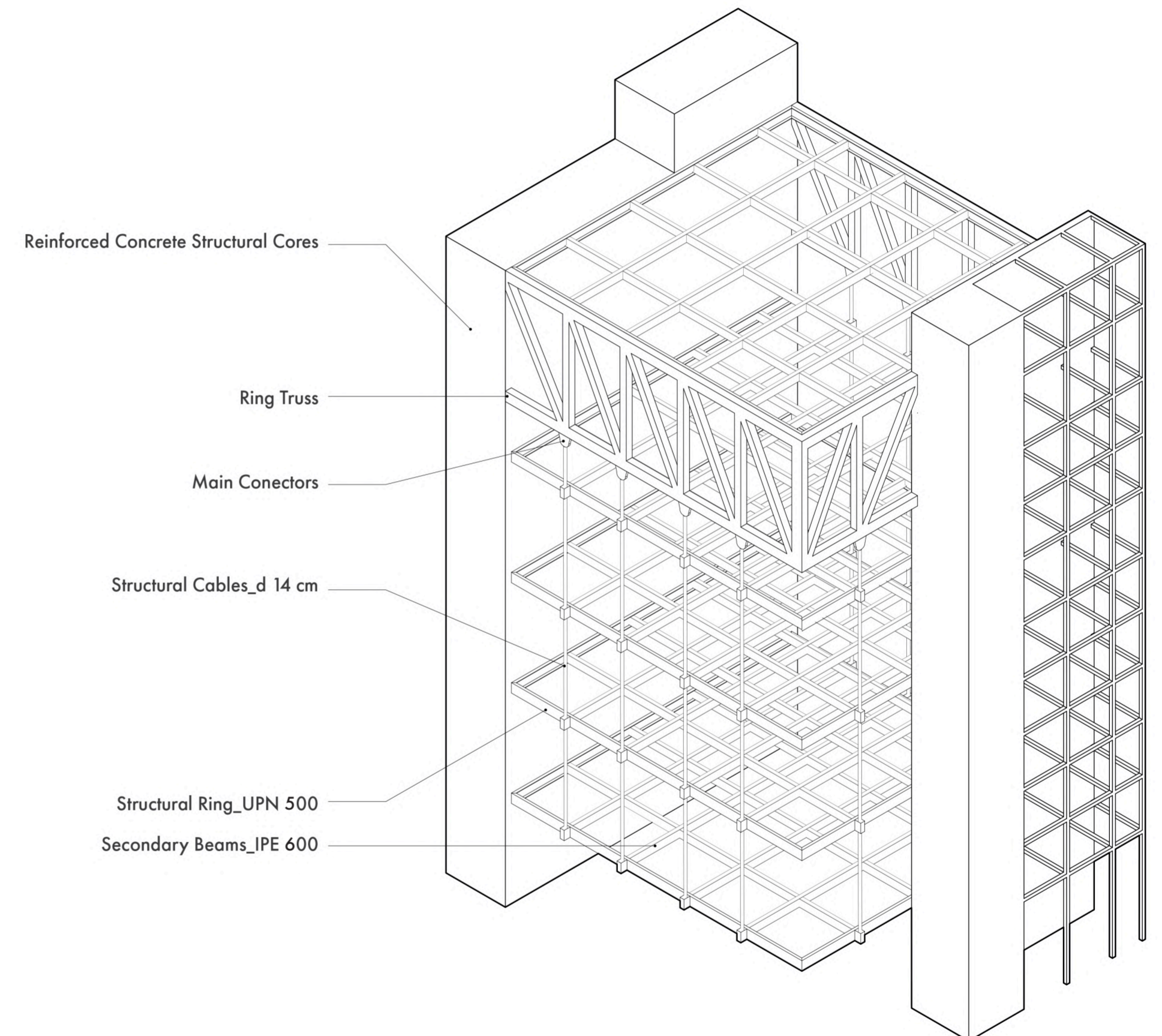
A Hanging System

(The structure as a clear response of the system logics)

The structure clearly responds to the system needs and so, it consists on two in situ reinforced concrete cores acting as shear walls to support a big metallic truss from where a hanging system will carry the structure of all the different floors.

Each Floor is then braced with a contour UPN profile that is attached to all the cable connectors and to the concrete cores. The truss is connected to the shear walls by embedding two steel profiles in them so as to be able to ensure an easy and durable connection between the two.

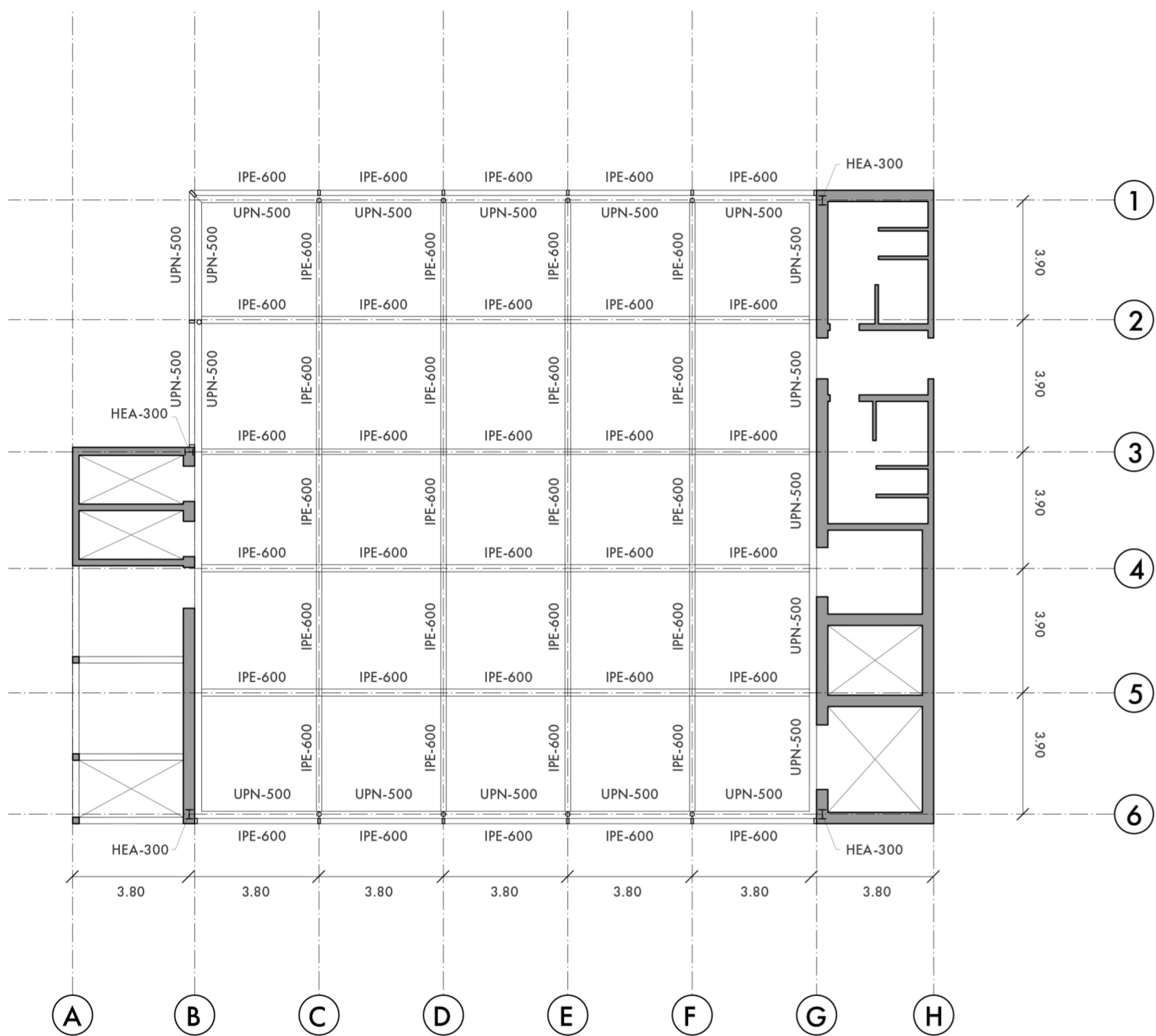
All the elements of the truss also follows this idea of easy and in situ construction (bolted connections) so as to make these last steps of the process cheaper and more controlled.



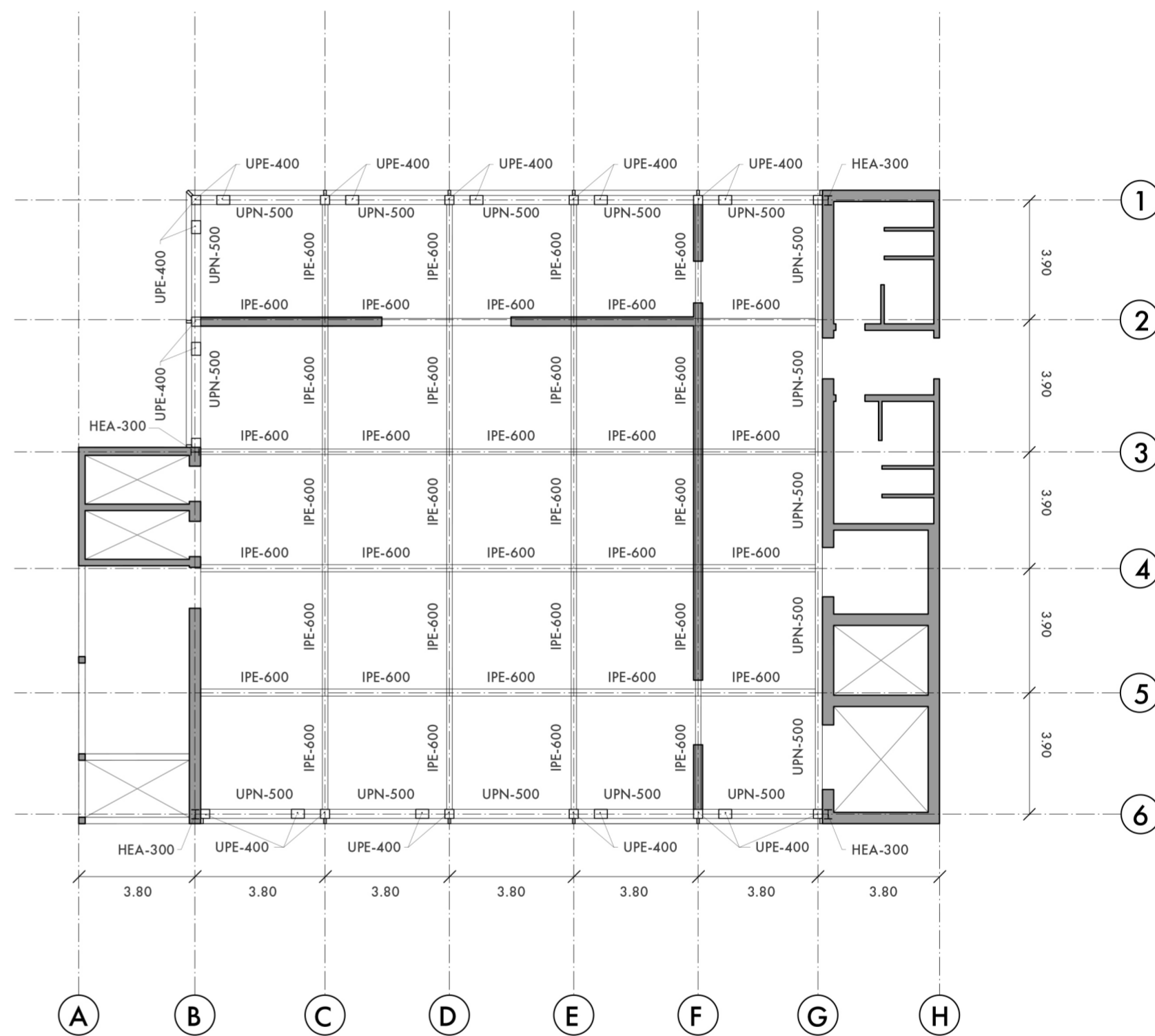
STRUCTURAL AXONOMETRIC

STRUCTURAL FLOOR PLANS

The Floor structure is based on steel profiles that create a two way spanning system so as to transfer the load to both concrete cores and the cable structure.

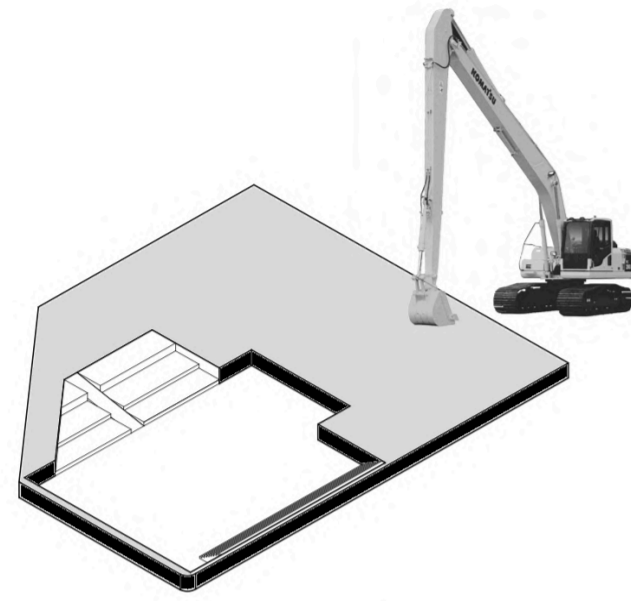


TYPICAL STRUCTURAL FLOOR PLAN 1:150

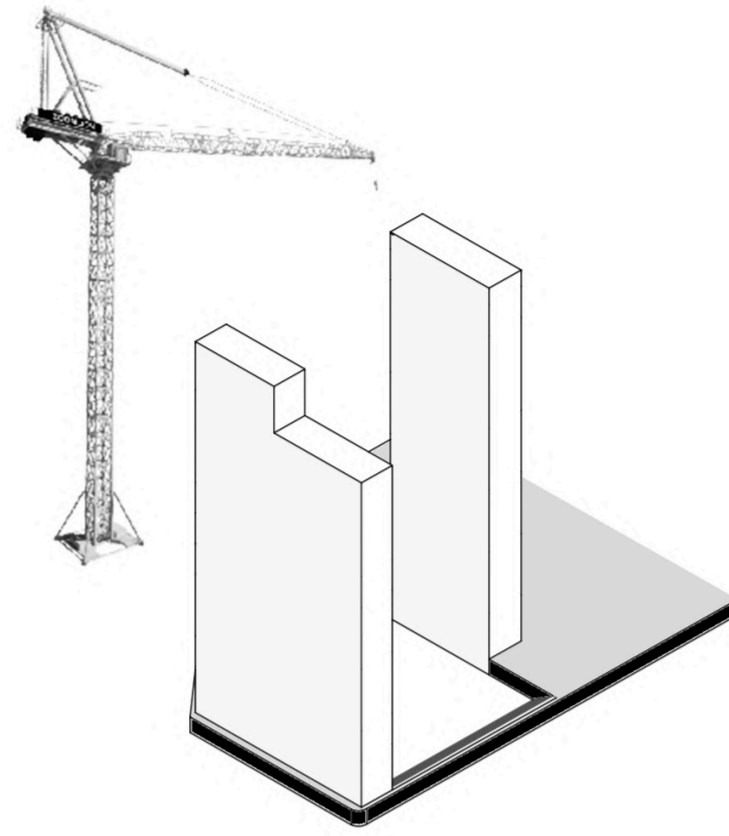


TRUSS STRUCTURAL FLOOR PLAN 1:150

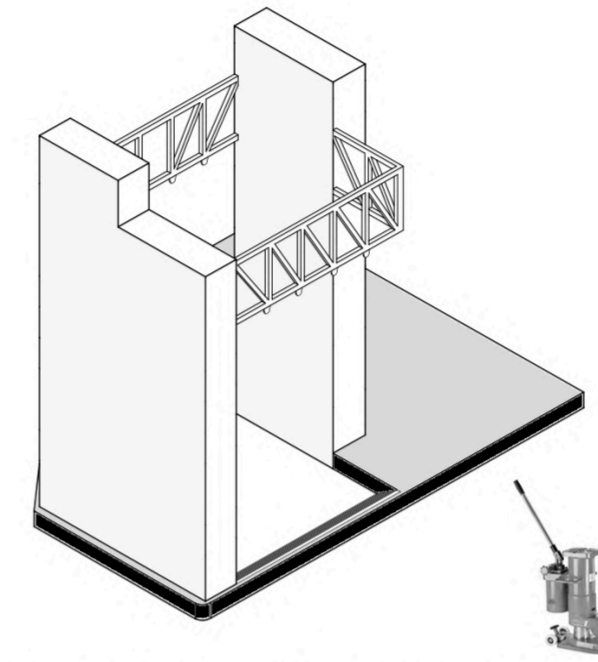
CONSTRUCTION PROCESS



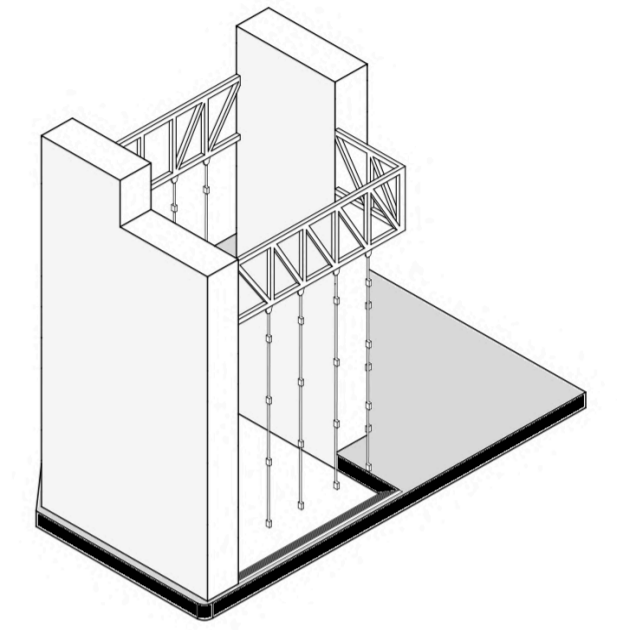
① Excavation to create the Plaza and place the foundations



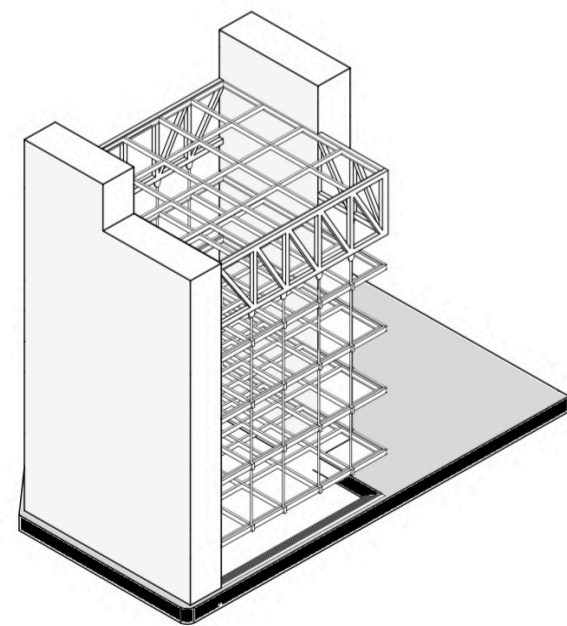
② Construction of the Reinforced Concrete Cores (main vertical structural component)



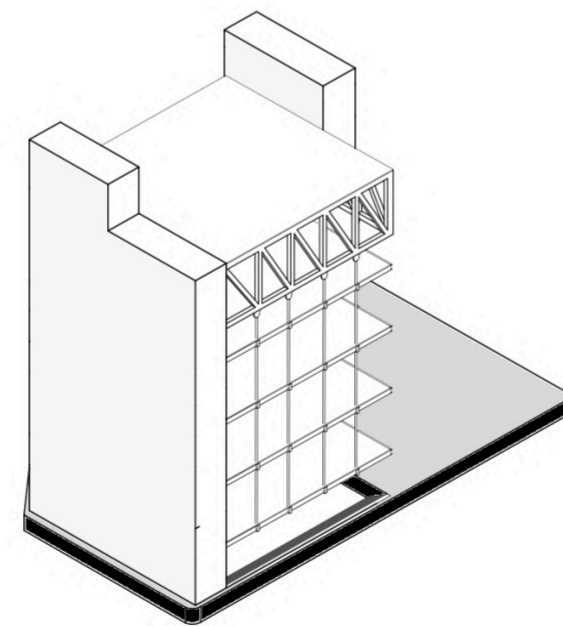
③ Lifting the Horizontal Truss up with the use of Hydraulic Jacks



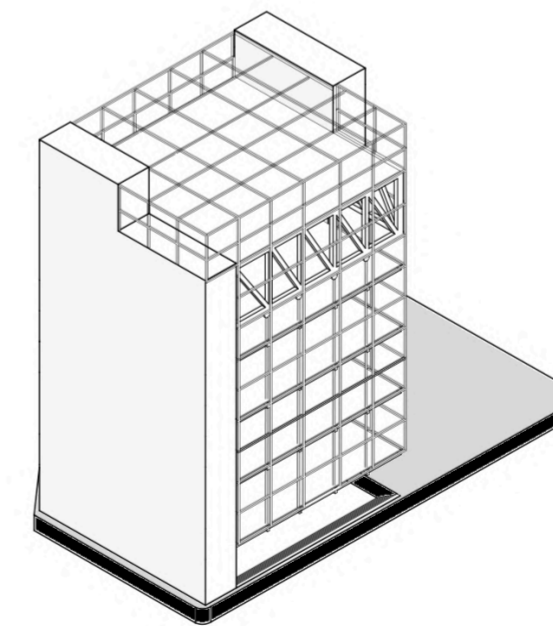
④ Setting the Cables and its floor connectors in place



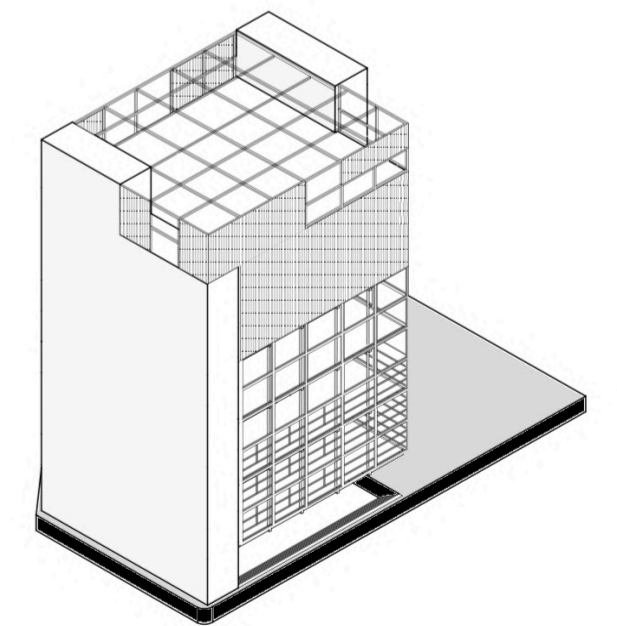
⑤ Construction of the floor supports (UPN-500 as floor rings and IPE-600 as the secondary structure)



⑥ Setting the floor slabs (steel composite deck with a reinforced concrete compression screed)



⑦ Placing the curtain wall structure around the building facades



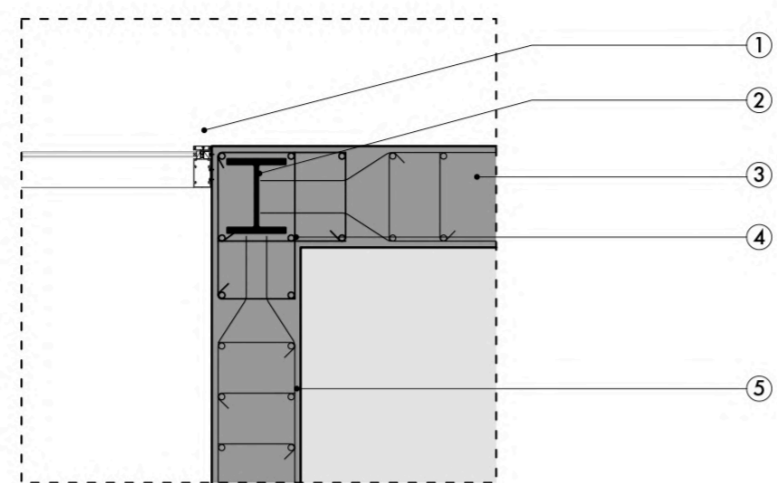
⑧ Allocating the different finishes of the curtain wall in place

CONCRETE CORE DESCRIPTION
Reinforcement-Elements

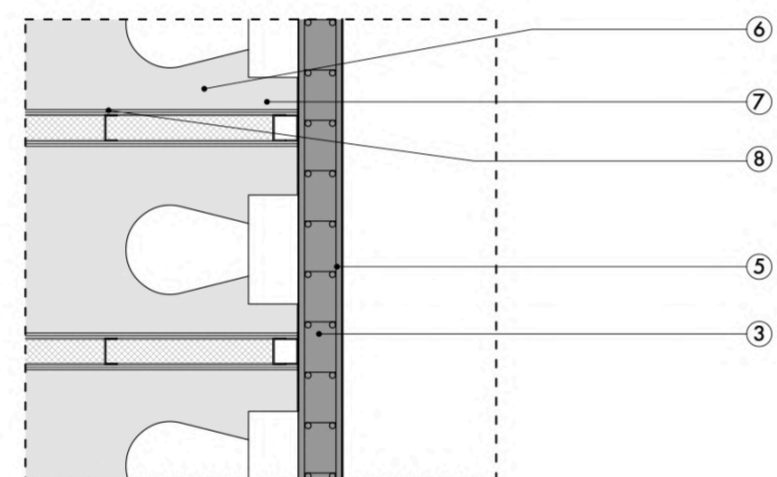
These two Reinforced Concrete Cores are the only point that takes all the loads down to the ground and so, they are considered as shear walls.

Both concrete cores have exterior walls with a thickness of around 50 cm and interior walls with a thickness of 30-35 cm. The perimeter walls are reinforced with steel bars of 20 mm as diameter and are located every 20 cm.

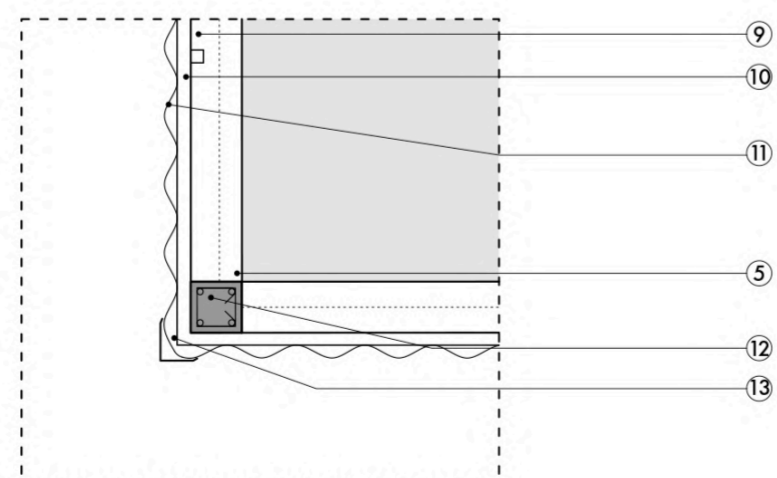
Moreover in their interior corners they have four HEA-300 profiles embedded so as to ensure an easy and durable connection to the belt truss (main horizontal structural element).



Detail 1
1:25

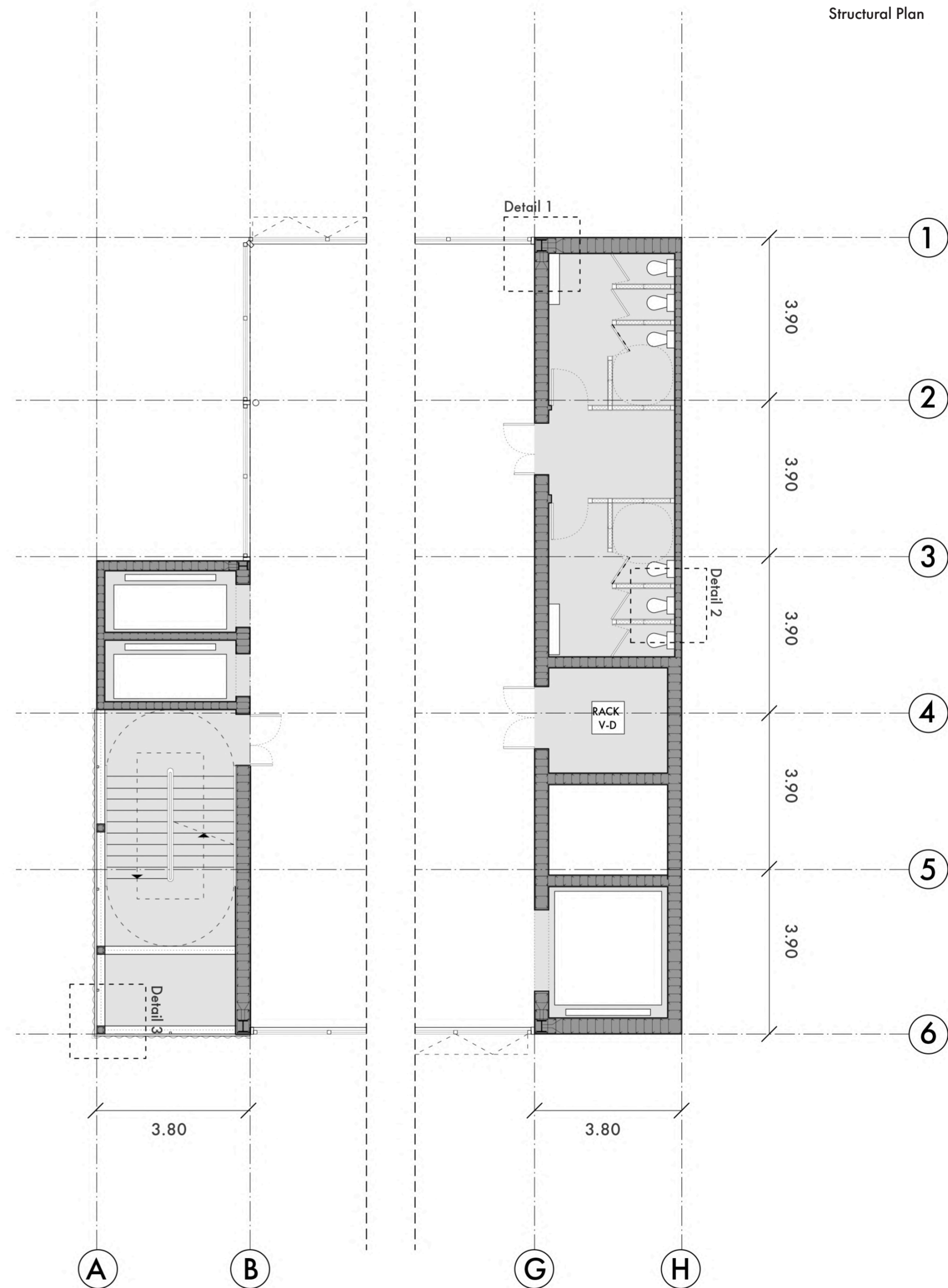


Detail 2
1:25



Detail 3
1:25

- 1. Steel Window Mullion
- 2. Embedded HEA-300 Profile
- 3. Reinforced Concrete Wall (40 cm)
- 4. Main Reinforcement column (d 12 mm)
- 5. Reinforcement Bars (20*20/d 12 mm)
- 6. Interior Finish, Mosaics(20 mm)
- 7. Thermal Insulation (70 mm)
- 8.C-Shape Profile for Ballon Frame
- 9.Vertical Profile of facade structure
- 10.Horizontal Profile of facade structure
- 11.Translucent Polycarbonate
- 12.R.Conc. Columns (25*25 cm)
- 13.Corner End Plate

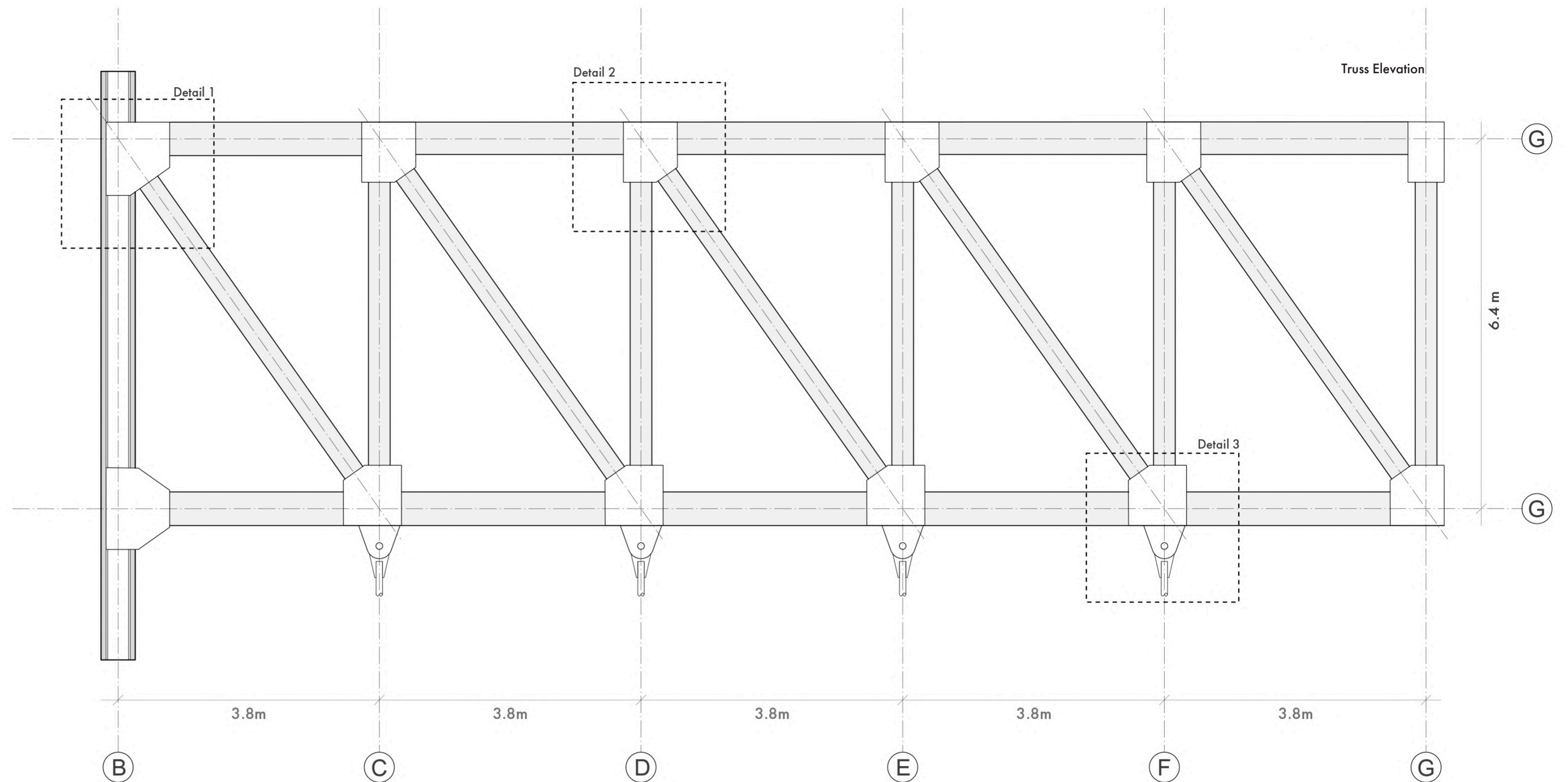


TRUSS DEFINITION**Dimension-Elements-Connections**

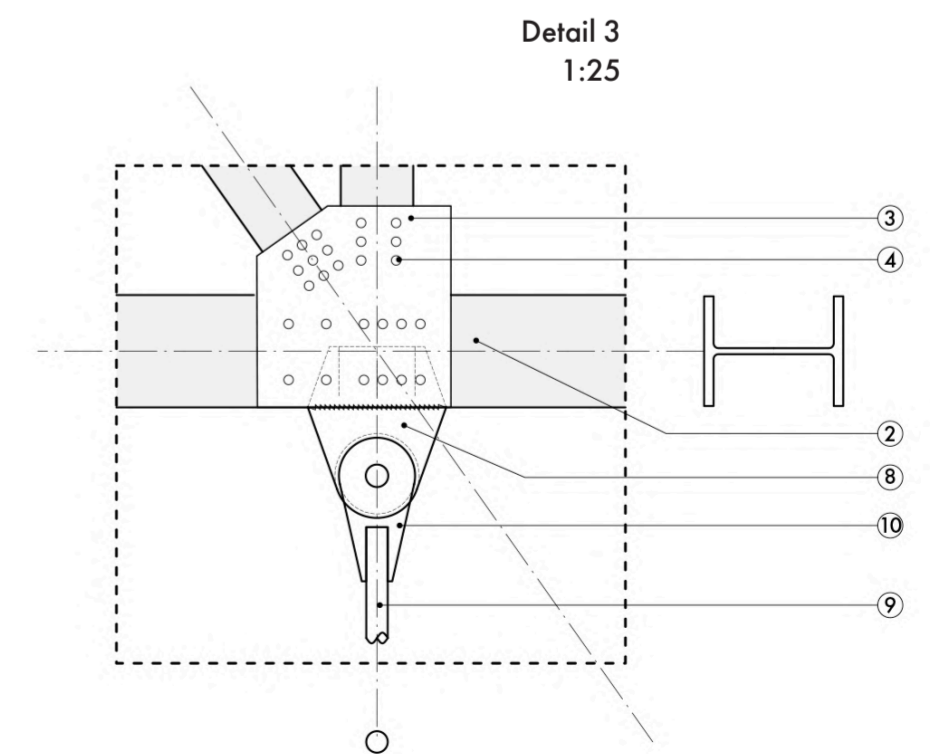
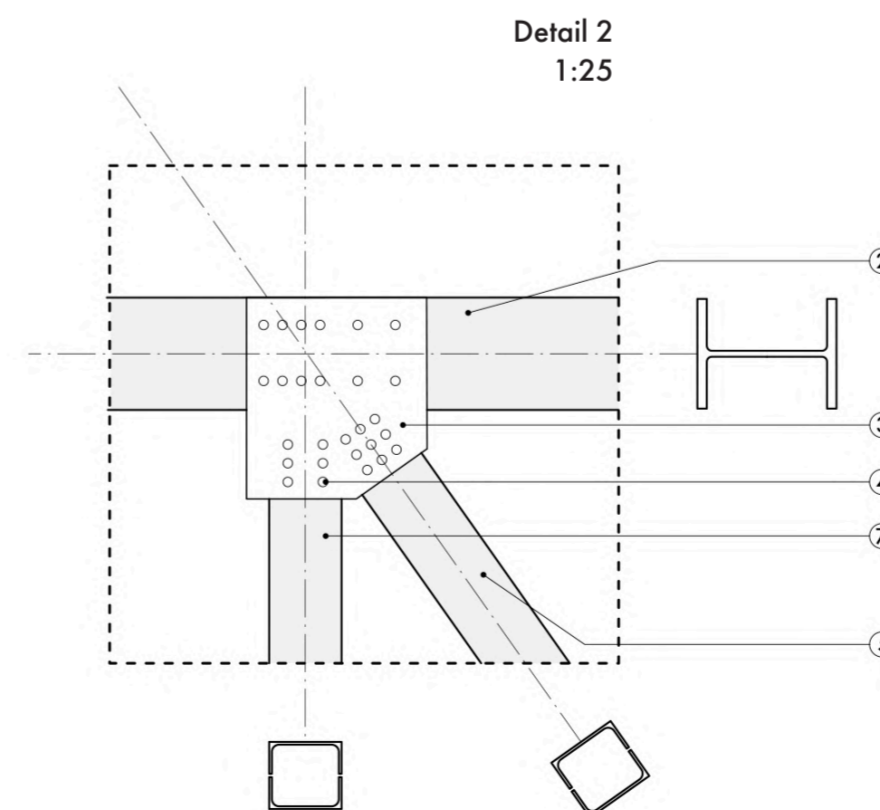
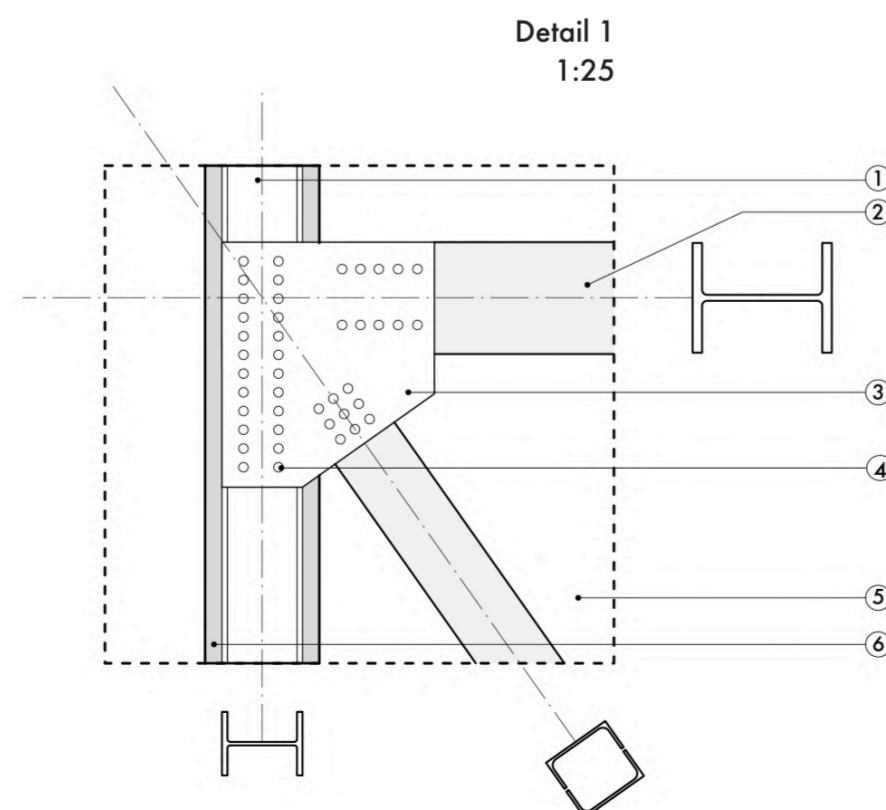
The top belt truss supports all the hanging floors and so, it has the following dimensions: a height of 6.4 m and a length of 19 m.

The elements that compose it are, for top and bottom chords IPE-400 and for the tensile members (diagonal and vertical) double UPE-400.

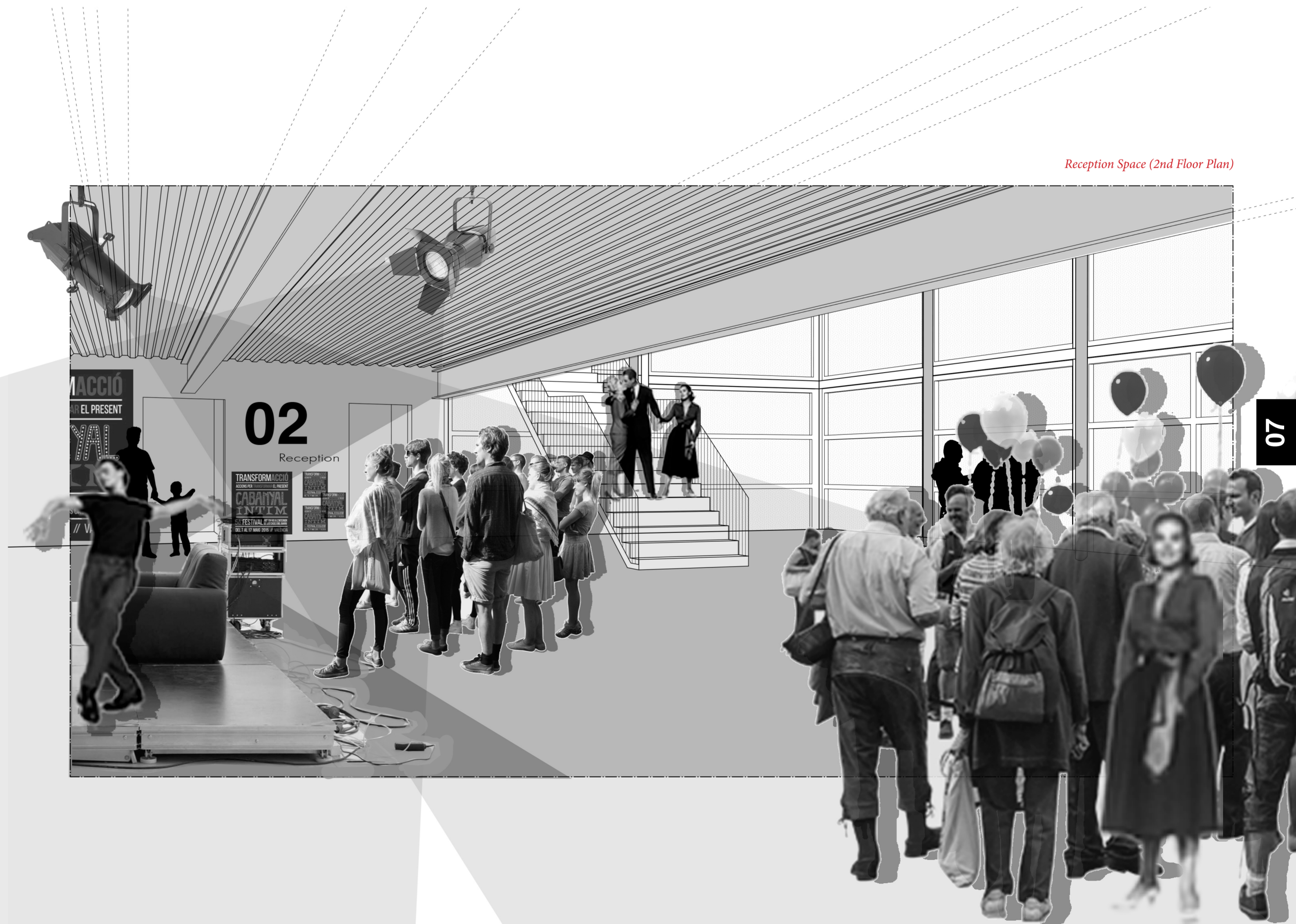
From this truss an anchor and pin base plate with a steel jaw supports a steel cable of 14 cm of diameter that holds the different floor elements.



1. Embedded HEA-300 Profile
2. IPE-400 for Top and Bottom Chords
3. Steel Plate
4. Metallic Bolts
5. Double UPE-400 for Diagonal Bracing
6. Concrete Shear Wall (0,5 m)
7. Double UPE-400 for Tensile Members
8. Anchor and Pin Base Plate
9. Steel Cabel (D of 14 cm)
10. Steel Jaw



Reception Space (2nd Floor Plan)



ACT 06 (Materiality)

Open Code Building

- Materiality Strategy
- N-S Facade Composition
- E Facade Composition
- W Facade Composition

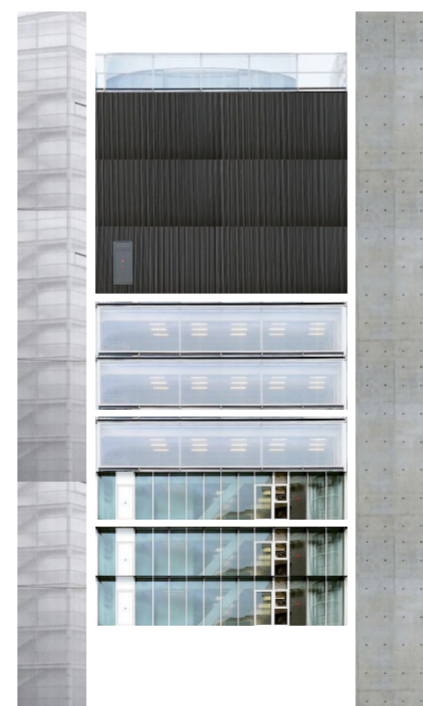
MATERIALITY

Open Code Building

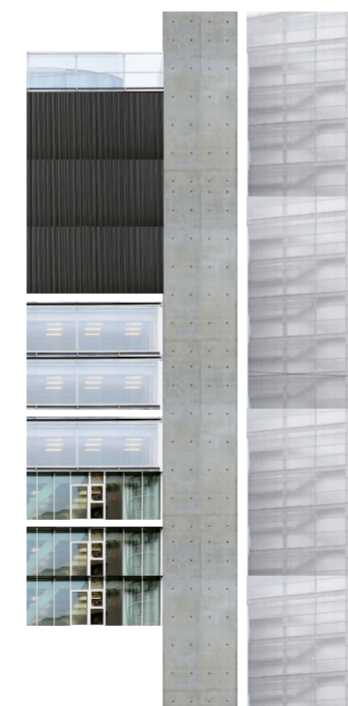
The four facades of the building offer three different variations according to its orientation and use.

Hence, the N and S facades are more open and permeable as both have an strategic orientation; one looking to the harbour, main point of activity around and the other looking to the proposal, area developed as public space.

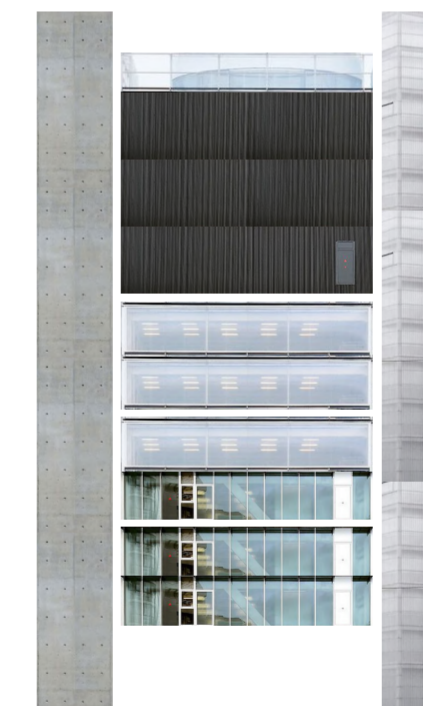
On the other side, the E and W facades are partly or fully used as service and circulation cores. Thus, the W facade has only half of it used as a service area and so, covered with translucent polycarbonate; and the E facade is fully occupied by the service area and so, it is used as a "action facade" covered with screens to call people's attention.



North Facade



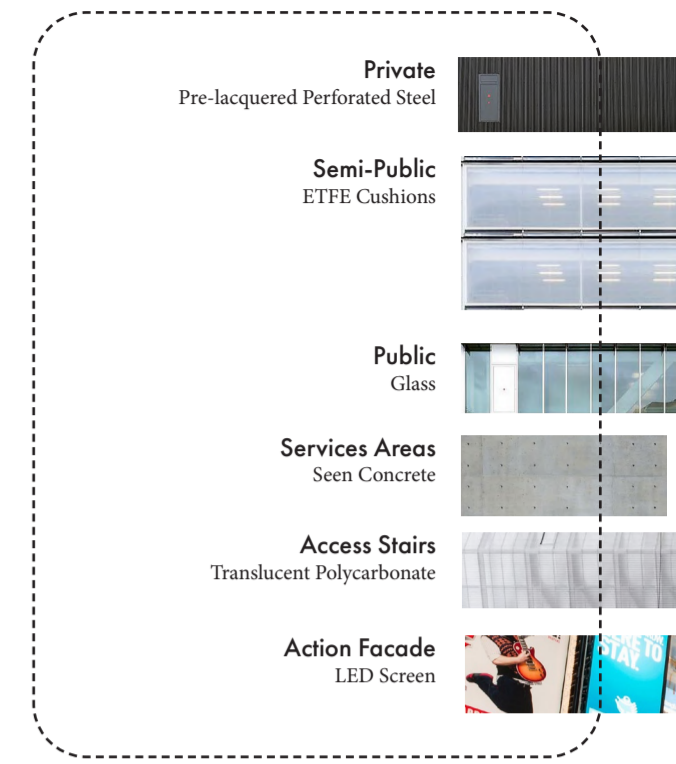
West Facade

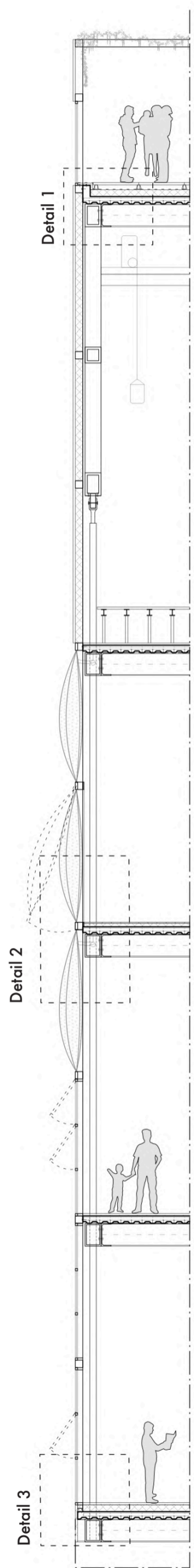


South Facade

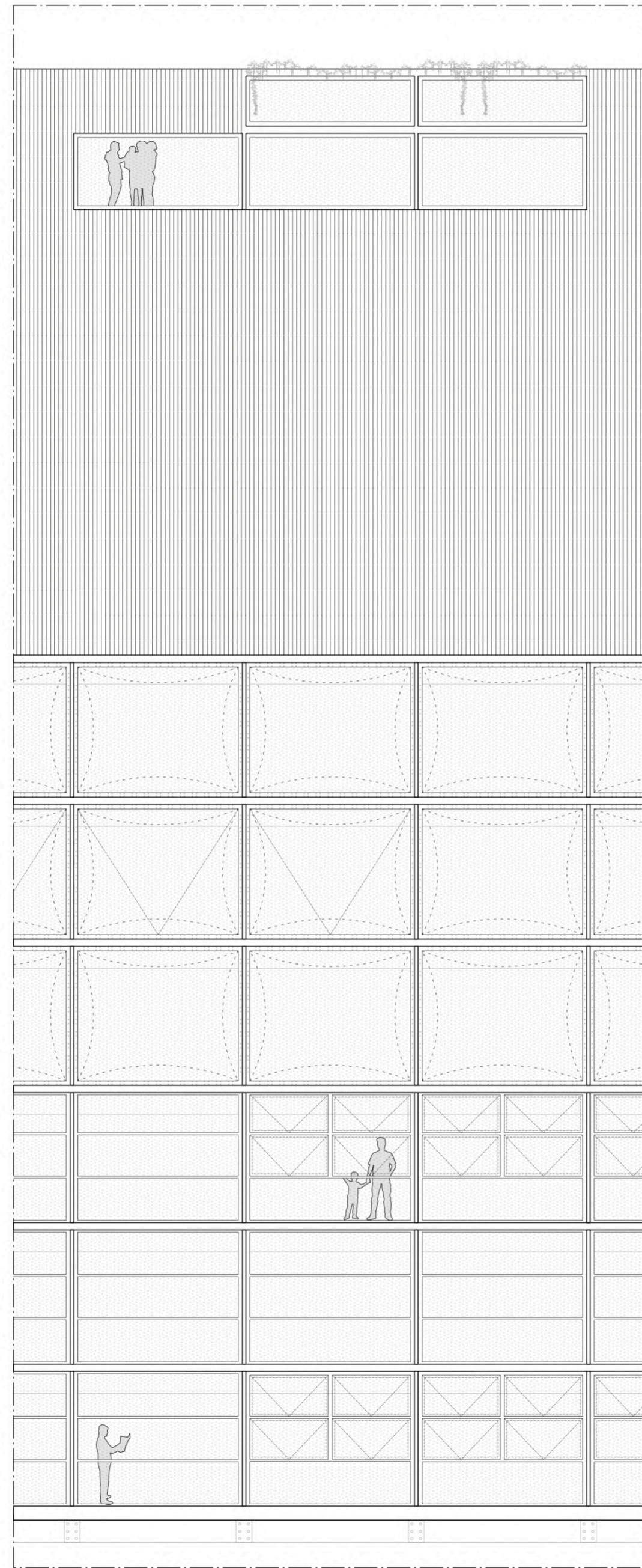


East Facade





SECTION 1:100



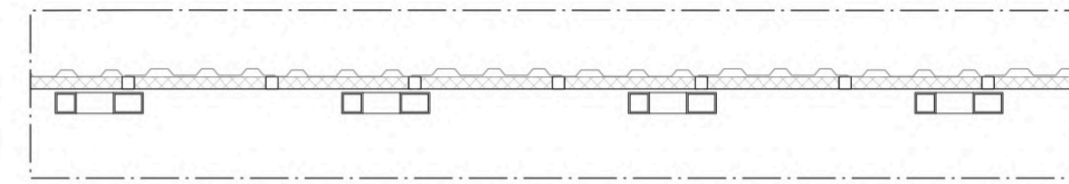
ELEVATION 1:100

NORTH-SOUTH FACADE
Detailed Plan, Section and Elevation

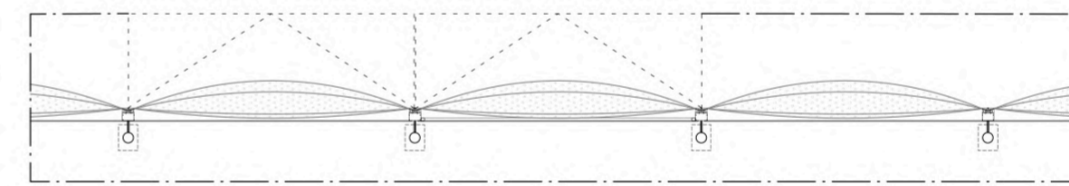
These two Facades are based on a Hybrid Curtain Wall facade that uses glass for the bottom areas, ETFE cushions for the middle part and pre-lacquered perforated steel panels for the top part.

The curtain Wall structure continues on the Roof terrace so as to create a canopy structure from where plants will hang and create some shading.

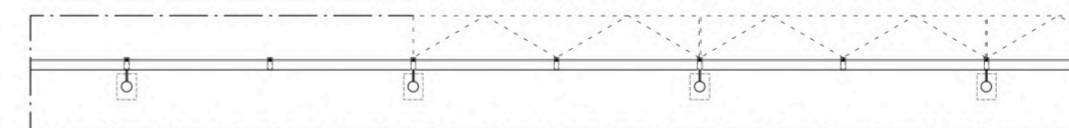
In this top area some parts will be open with glass so as to frame views to the urban landscape around.



4TH FLOOR PLAN 1:100

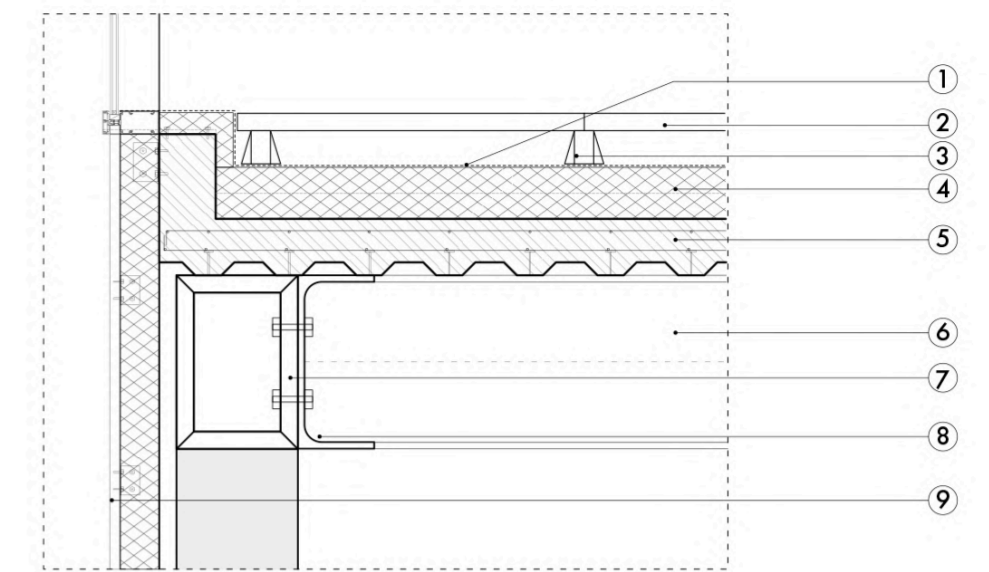


3RD FLOOR PLAN 1:100

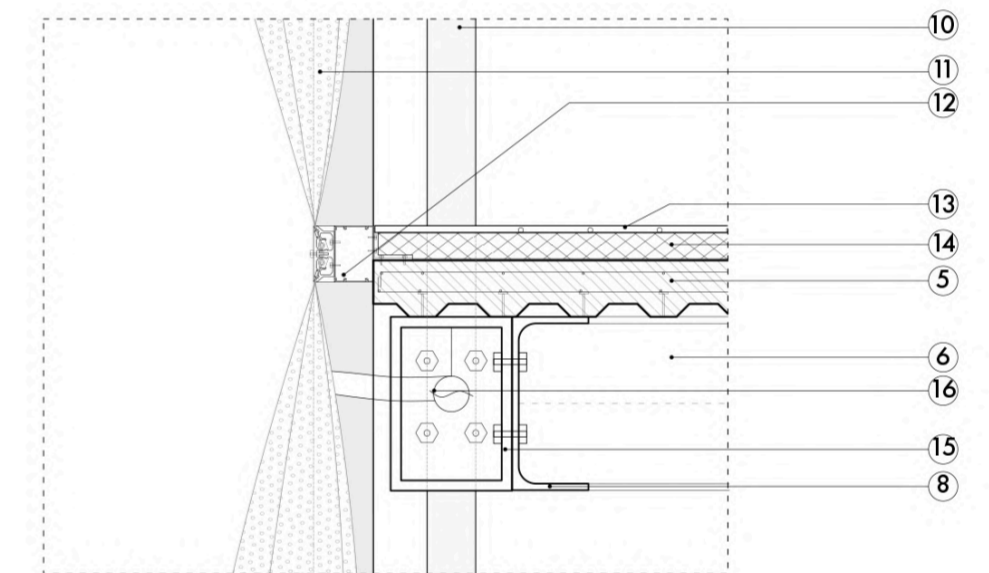


1ST FLOOR PLAN 1:100

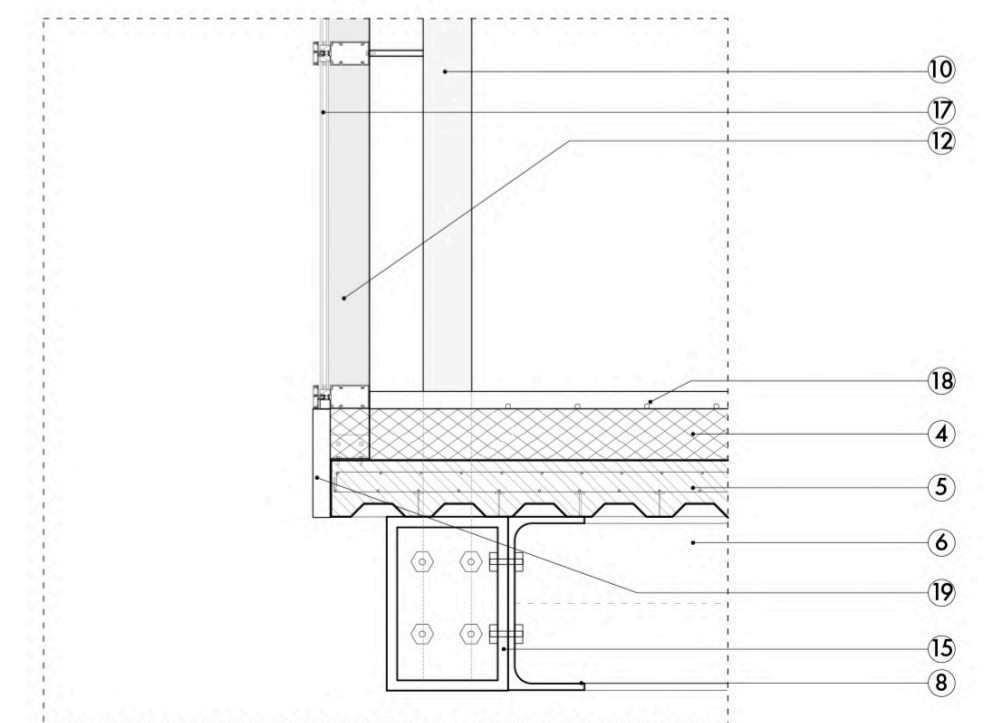
NORTH-SOUTH FACADE Selected Details



Detail 1
1:25



Detail 2
1:25

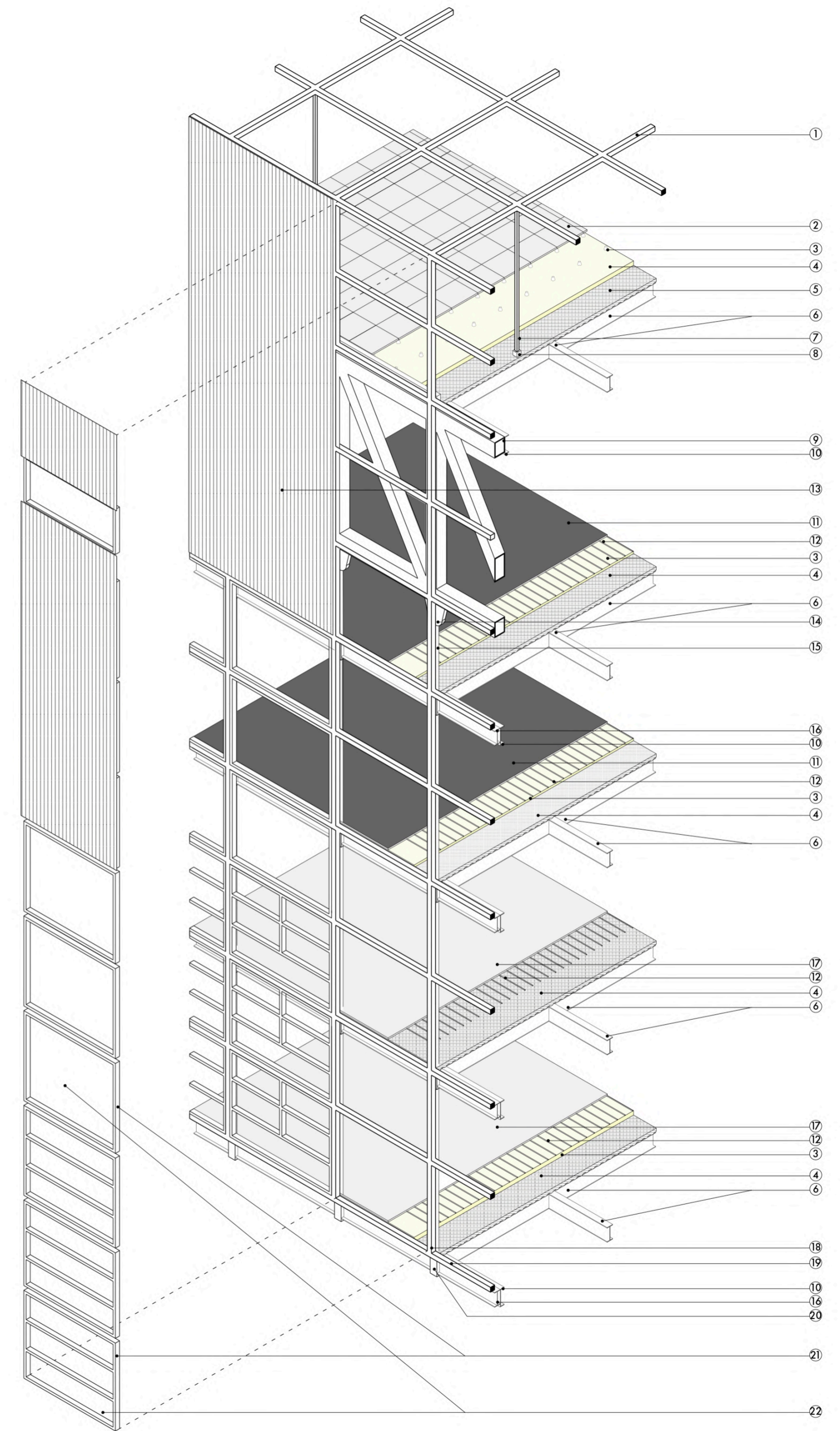


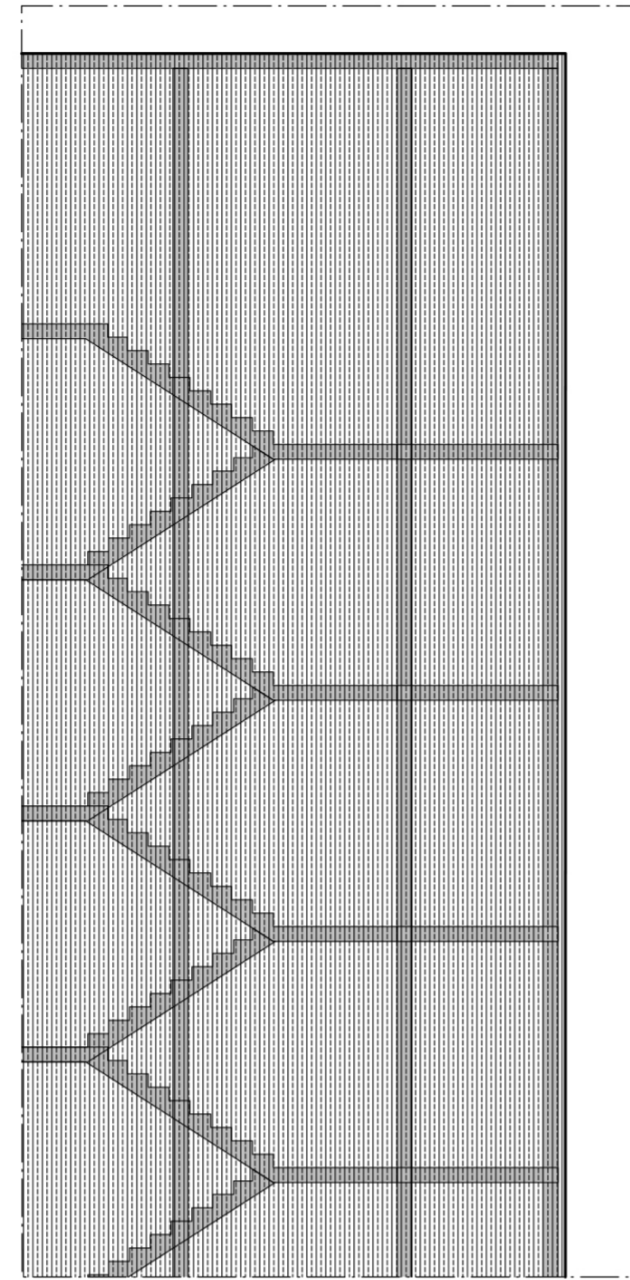
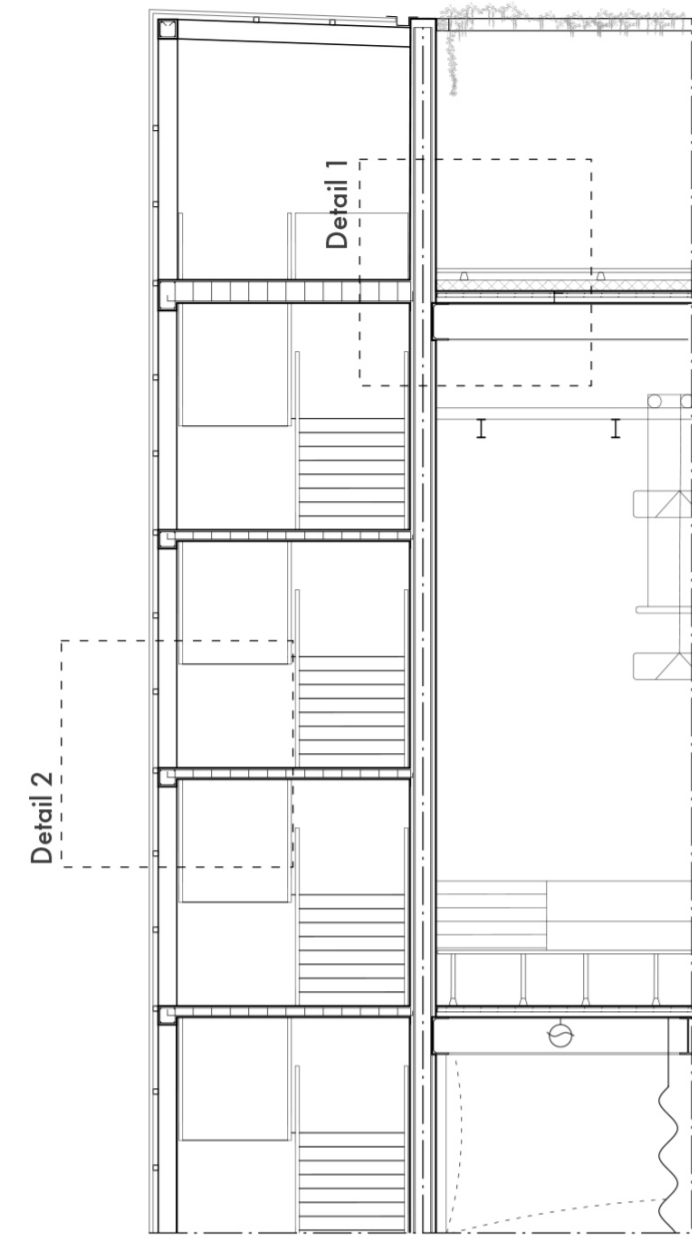
Detail 3
1:25

1. Waterproof Layer
2. Concrete Slabs (1x1m)
3. Supporting Pads
4. Thermal Insulation
5. Composite Slab. Profiled steel decking, galvanized soffit
6. IPE-600 Profile
7. Steel Truss
8. UPN-500 Profile
9. Vertical Cladding, powder-coated perforated steel
10. Steel Cable (14 cm diameter)
11. ETFE Cushion
12. Hybrid Curtain Wall with opening panels
13. Sports Pavement. Radiant floor heating
14. Sound Insulation
15. Box Girder
16. Smoke Fan for the ETFE Cushions
17. Double Glass Operable Panel
18. Screed Quartz (60 mm). Radiant floor heating
19. Steel plate as finishing board

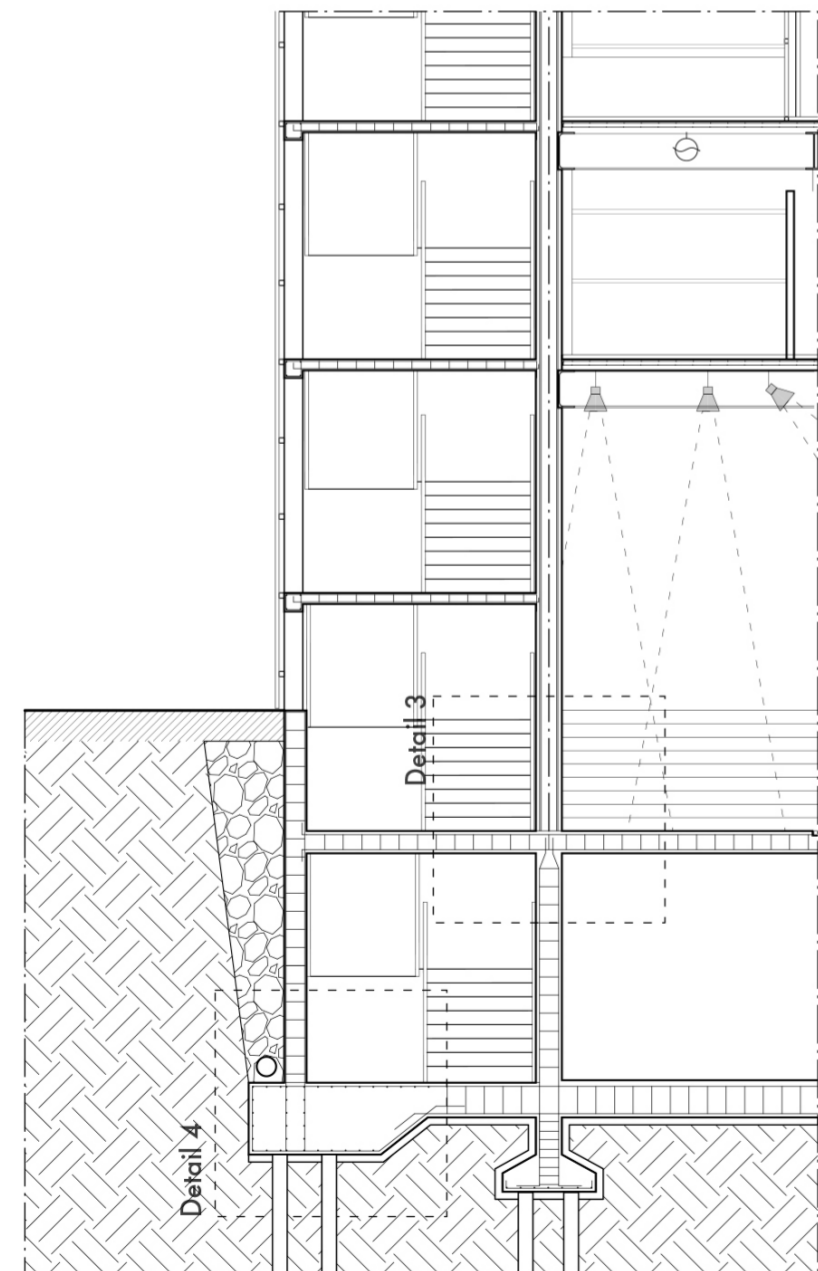
NORTH-SOUTH FACADE Axonometric View

1. Rectangular Steel Profiles for vegetation to grow
2. Floor Finish, Concrete Slabs (1x1 m)
3. Supporting Pads
4. Thermal Insulation EPS
5. Composite Slab, Profile Steel decking, galvanized soft
6. IPE-600 as secondary floor structure
7. Rectangular Steel Column
8. Concrete Foot for Column support
9. UPN-500 as ring floor support
10. Top Chord of Truss Structure (IPE-400)
11. Sports Pavement
12. Radiant Floor Heating
13. Vertical Cladding, powder-coated perforated steel
14. Anchor and Pin Base Plate with a Steel Jaw
15. Steel Cable (D of 14 cm)
16. IPE-600 for bracing the steel cables
17. Screed Quartz (60 mm)
18. Vertical Steel Member of the Hybrid Curtain Wall
19. Horizontal Steel Member of the Hybrid Curtain Wall
20. Box Girder, main connection cable-floor structure
21. Aluminium Operable Window Frame
22. Double Glazing





ELEVATION 1:100

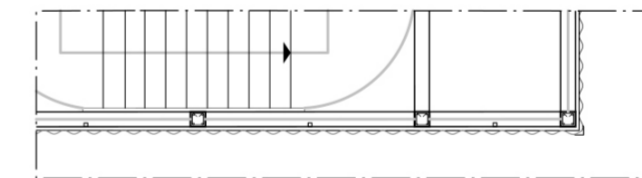


SECTION 1:100

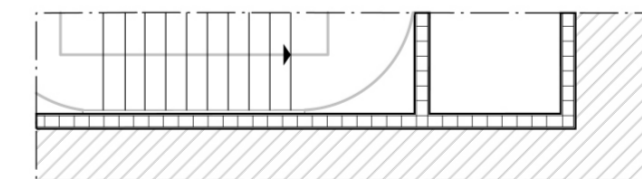
WEST FACADE
Detailed Plan, Section and Elevation

The West Facade contains one service and circulation core, offering another material palette to the envelope of the building.

It uses translucent polycarbonate sheets to enclose the stairs area so as to allow light and air to come in naturally.

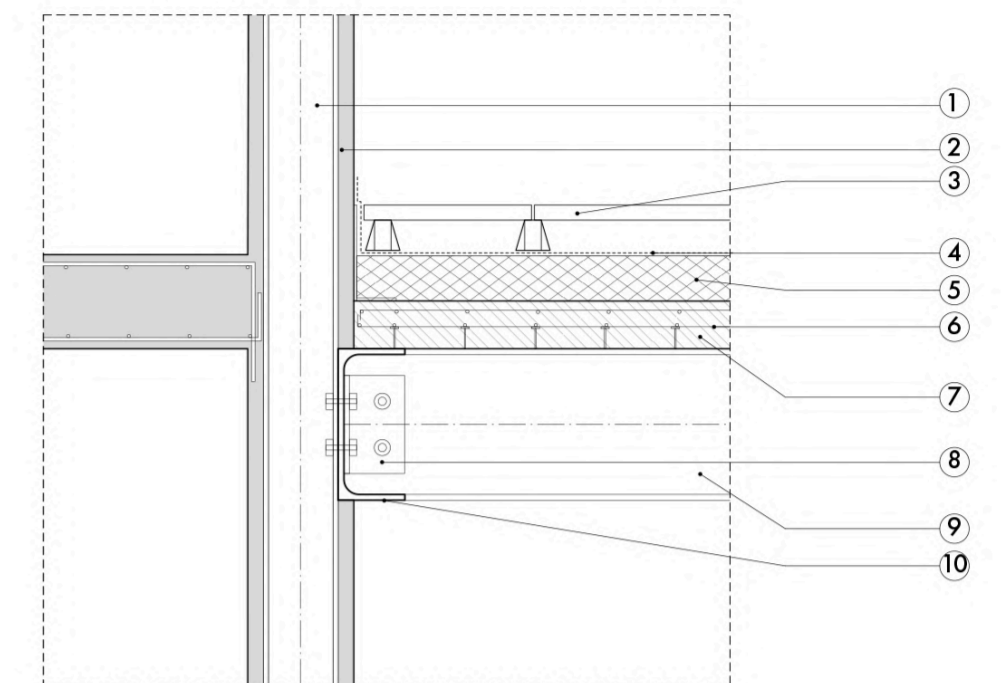


1ST FLOOR PLAN 1:100

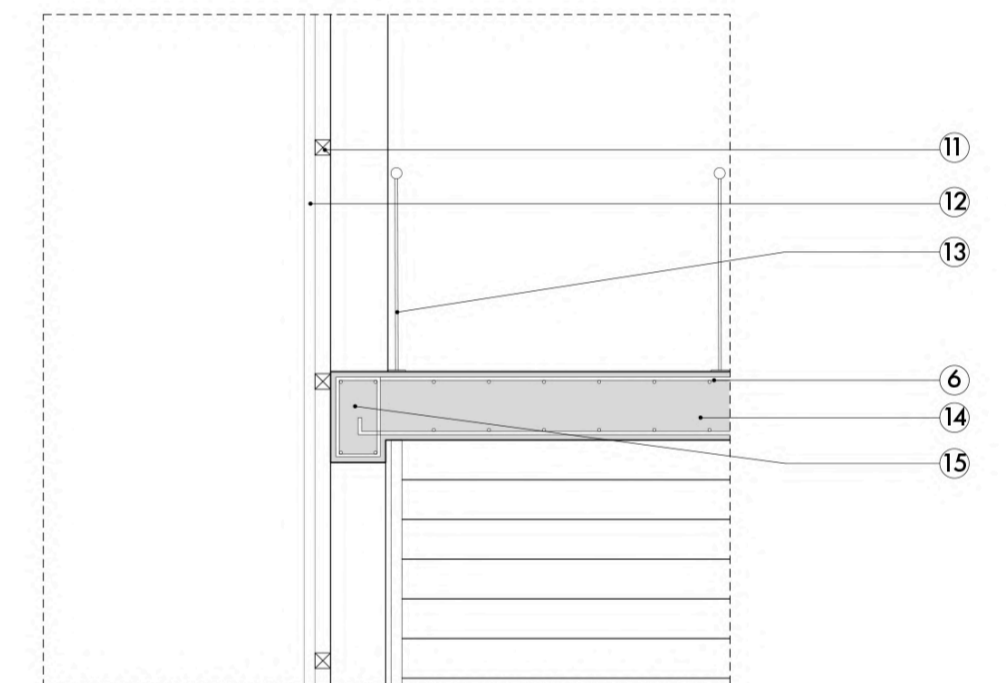


-1 FLOOR PLAN 1:100

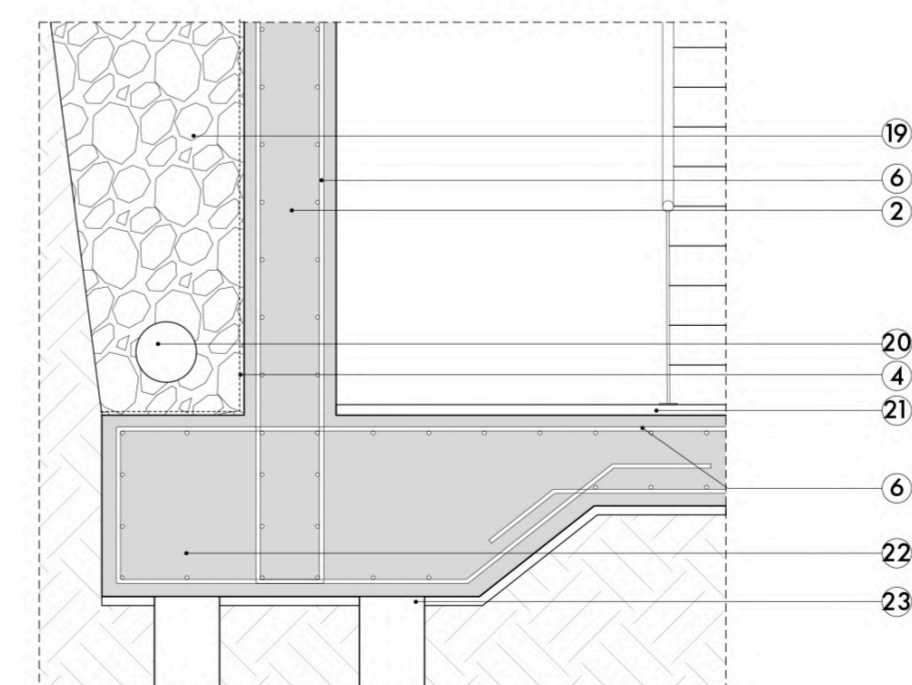
WEST FACADE Selected Details



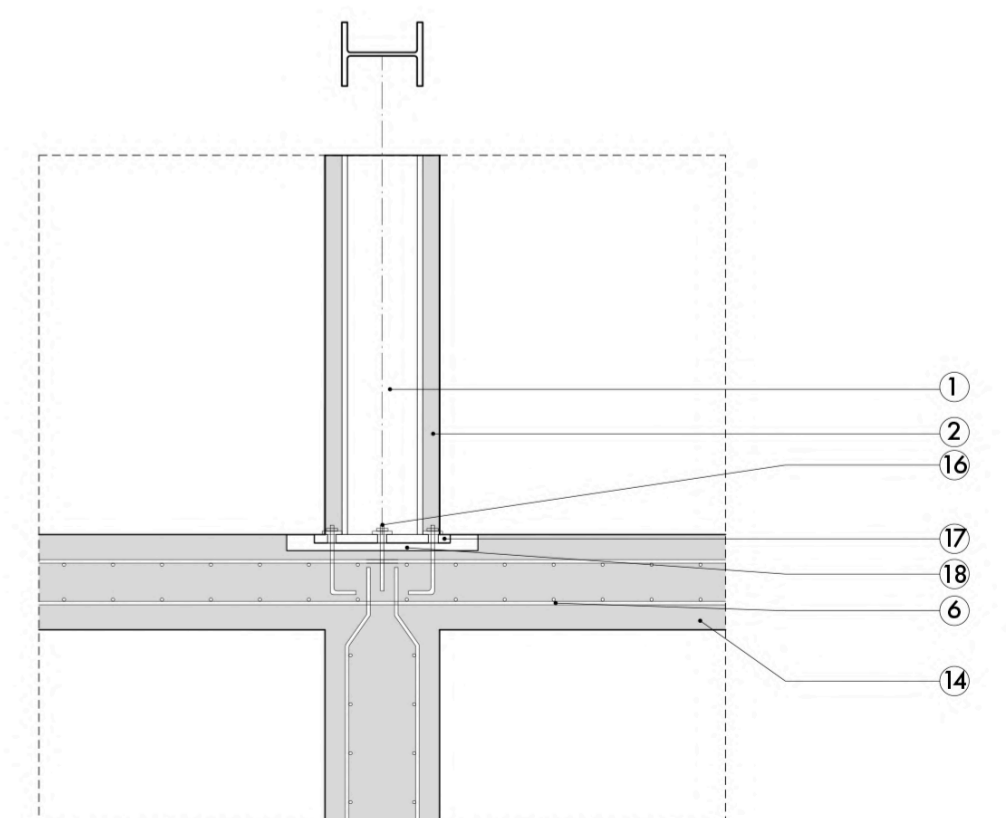
Detail 1
1:25



Detail 2
1:25



Detail 4
1:25



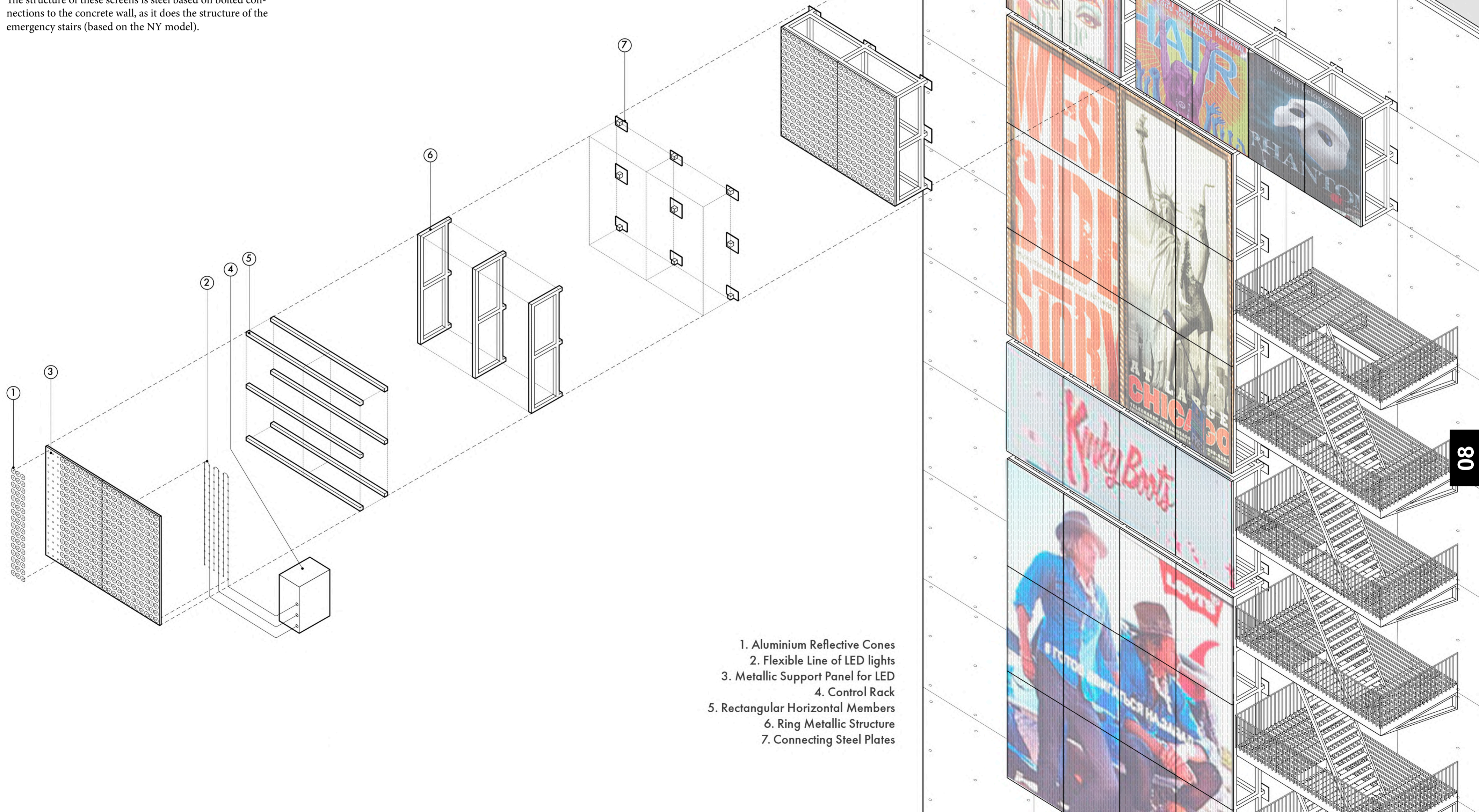
Detail 3
1:25

1. Embedded HEA-300 Profile
2. R. Concrete Wall (0,5 m thick)
3. Concrete Slabs (1x1 m)
4. Polyester Waterproof Membrane
5. EPS Thermal Insulation
6. Reinforcement bars (d 20 mm)
7. Composite Slab
8. Connecting Steel Plate
9. IPE-600 Profile
10. UPN-500 Profile
11. Rectangular Steel Profile (5x5 cm)
12. Translucent Polycarbonate Sheets
13. Metallic Railing
14. Reinforced Concrete Slab
15. Reinforced Concrete Beam
16. High Resistance Screw
17. Foundation Steel Plate
18. Plain Concrete for Connection
19. Gravel for Drainage
20. Drainage Pipe
21. Plain Concrete for Finishing
22. Reinforced Concrete Footing Foundation

EAST FACADE Exploded Axonometric View

The East Facade is the most affected by the services areas. However, it becomes an "action facade", full of screens and lights that call people to the performance.

The structure of these screens is steel based on bolted connections to the concrete wall, as it does the structure of the emergency stairs (based on the NY model).



1. Aluminium Reflective Cones
2. Flexible Line of LED lights
3. Metallic Support Panel for LED
4. Control Rack
5. Rectangular Horizontal Members
6. Ring Metallic Structure
7. Connecting Steel Plates

End of "ENTRE BARRIOS" Street



ACT 07 (Sustainability Strategy)

Passive Facade System

- Sustainability Strategy

SUSTAINABILITY STRATEGY

Passive Facade System

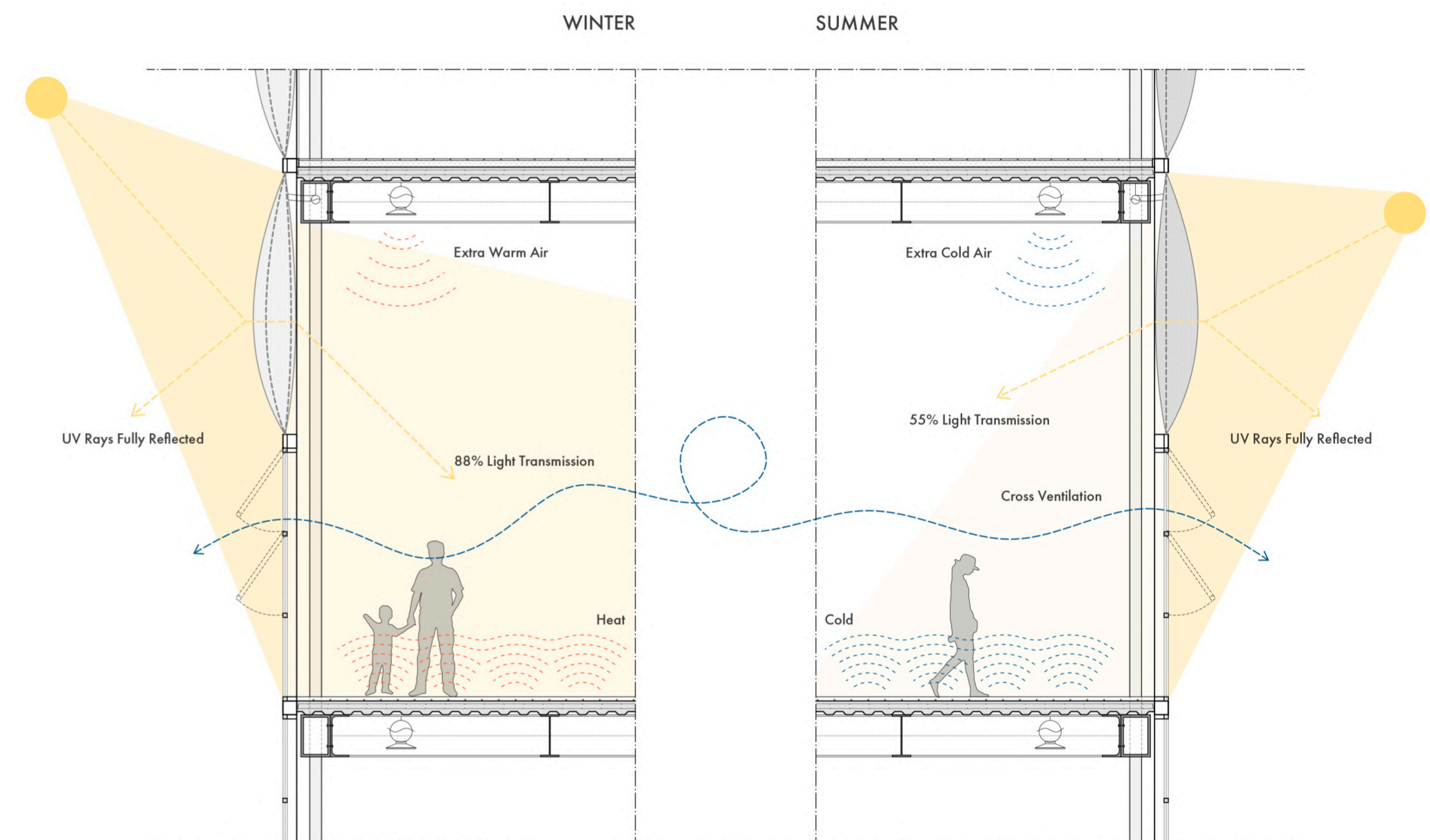
(The Curtain Wall Facade as part of the sustainability strategy)

The operable glass panels of the North and South facades are able to obtain cross ventilation for the either summer or winter days and so, help the heating and cooling systems (radiant floor and HVAC System) cool down or heat up the different Floors.

On the other hand, the ETFE Cushions have two different variations for summer or winter as each of the cushion is composed by two different layer with opposite patterns that allow the light transmission to vary according to the different seasons. However, they are still able to reflect fully the UV rays on both seasons.

Summer: As the Solar radiation is high, the internal layer is fully inflated making coincide the two patterns and so, closing the external layer of the cushions. This allows only up to 55% of the light to get inside the building, acting as a shading system.

Winter: By deflating the internal layer, the two opposite patterns do not coincide and so, do not close the external surface of the cushion obtaining up to 88% of light inside.



ACT 08 (Flexibility of the system)

The Urban Plug-in

- The Urban Plug-in System Adaptation
- Urban Plug-in 01
- Urban Plug-in 02

THE URBAN PLUG-IN

Urban Plug-in 01 and 02

(Scalability and Adaptability as main drivers)

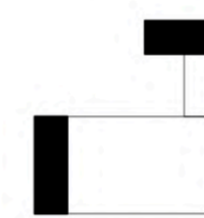
This system for the built elements, however, does not only work for the landmarks but it can also be applied to the urban plug-ins. Its application to the smaller units is able to generate a network of covered public plazas along the street that help celebrate that theatrical aspect of daily life and that also provide quality public spaces.

In the case of the Urban Plug-in 01 and 02, the circulation core is not located on a side due to the small size of the plot, but rather within the street. This creates an exterior circulation leaving the entire floor plan for the uses assigned (Fabrication Lab plus Library and Tailoring Lab and Sports area, respectively).

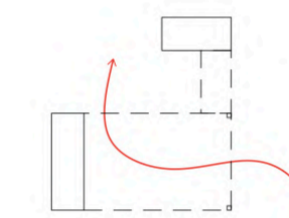
When looking at their ground floors, the fact that one of the cores is shifted also produces a greater public plaza that does not only entail the building area but also the space between the building and that core.

In section this shifted core generates rich public spaces that thanks to its proximity to the existing built environment and the disposition of street lights and neon signs, can form a screening area or just a small gathering space.

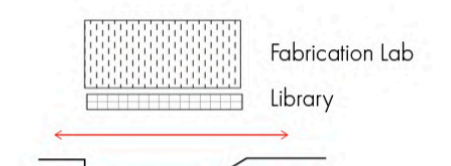
Urban Plug-in 01



MegaFloor

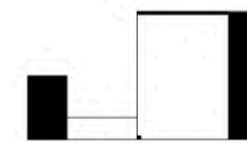


Open Ground Floor

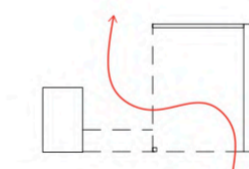


Fabrication Lab
Library

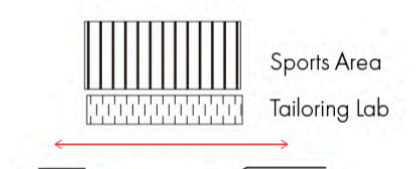
Urban Plug-in 02



MegaFloor



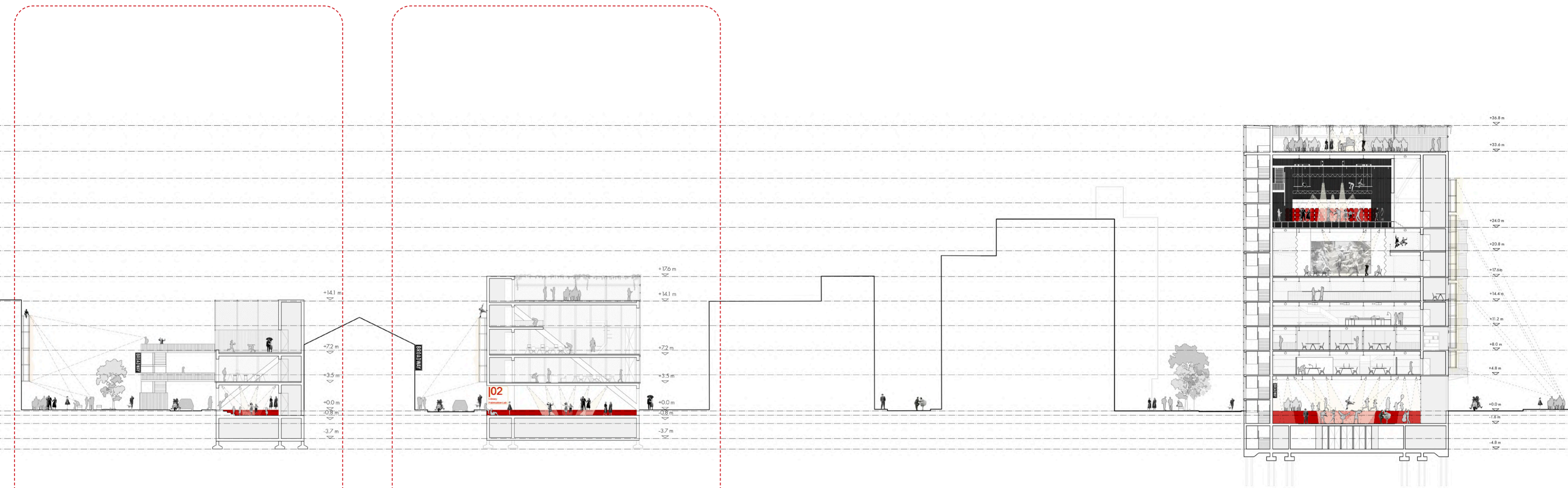
Open Ground Floor



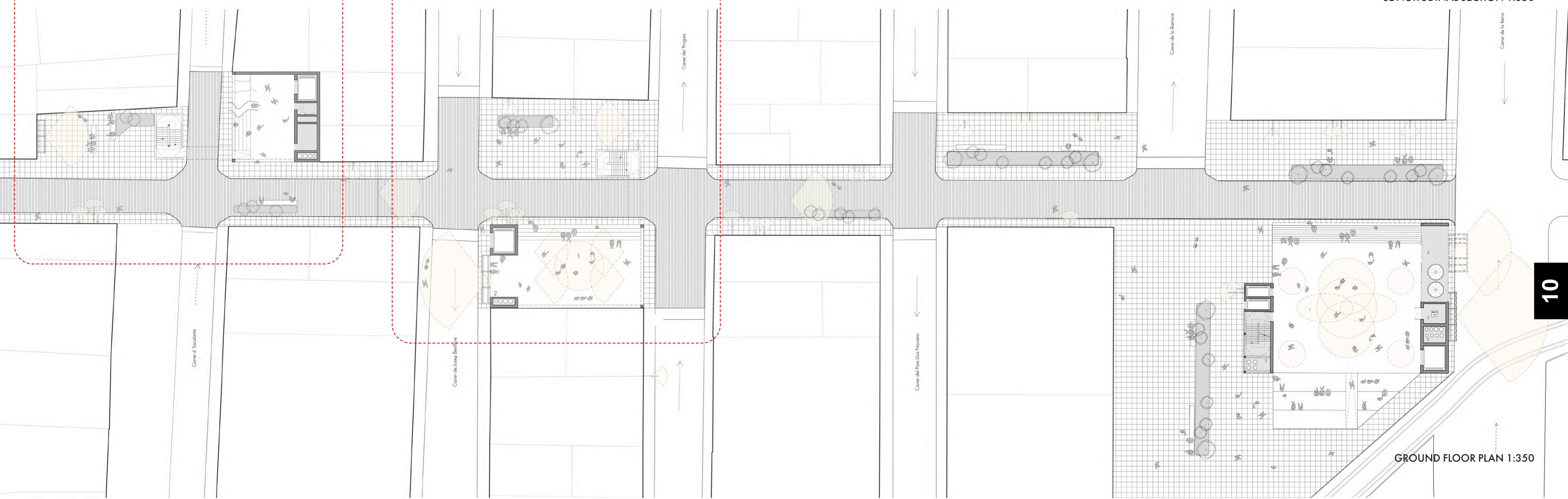
Sports Area
Tailoring Lab

Urban Plug-in 02

Urban Plug-in 01

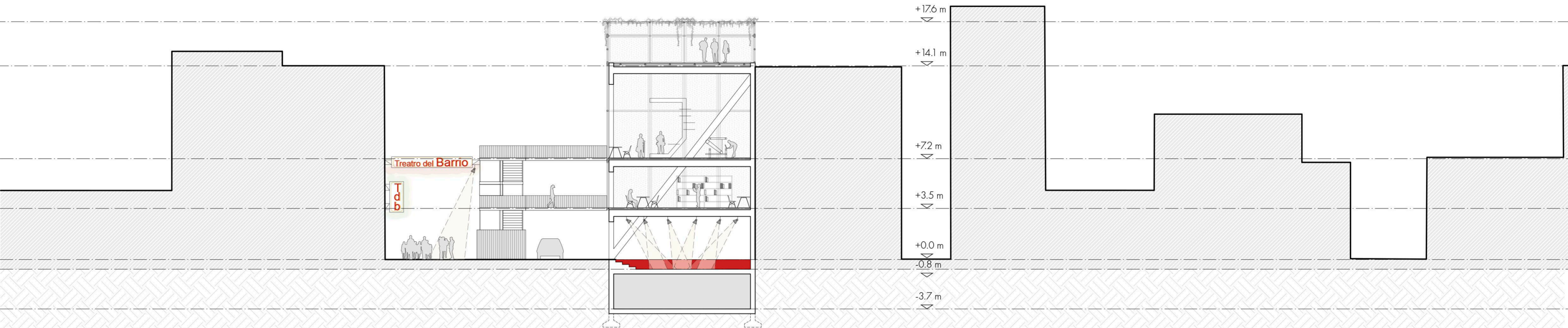


LONGITUDINAL SECTION 1:350



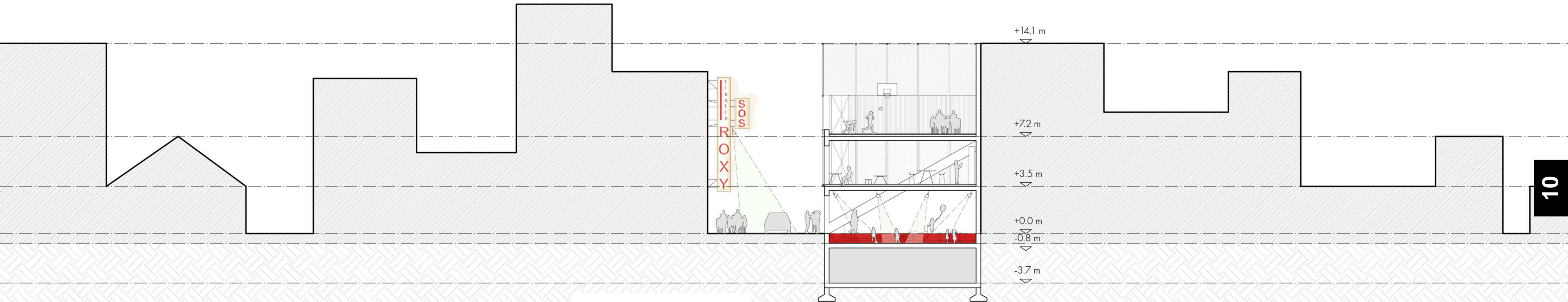
GROUND FLOOR PLAN 1:350

URBAN PLUG-IN 01



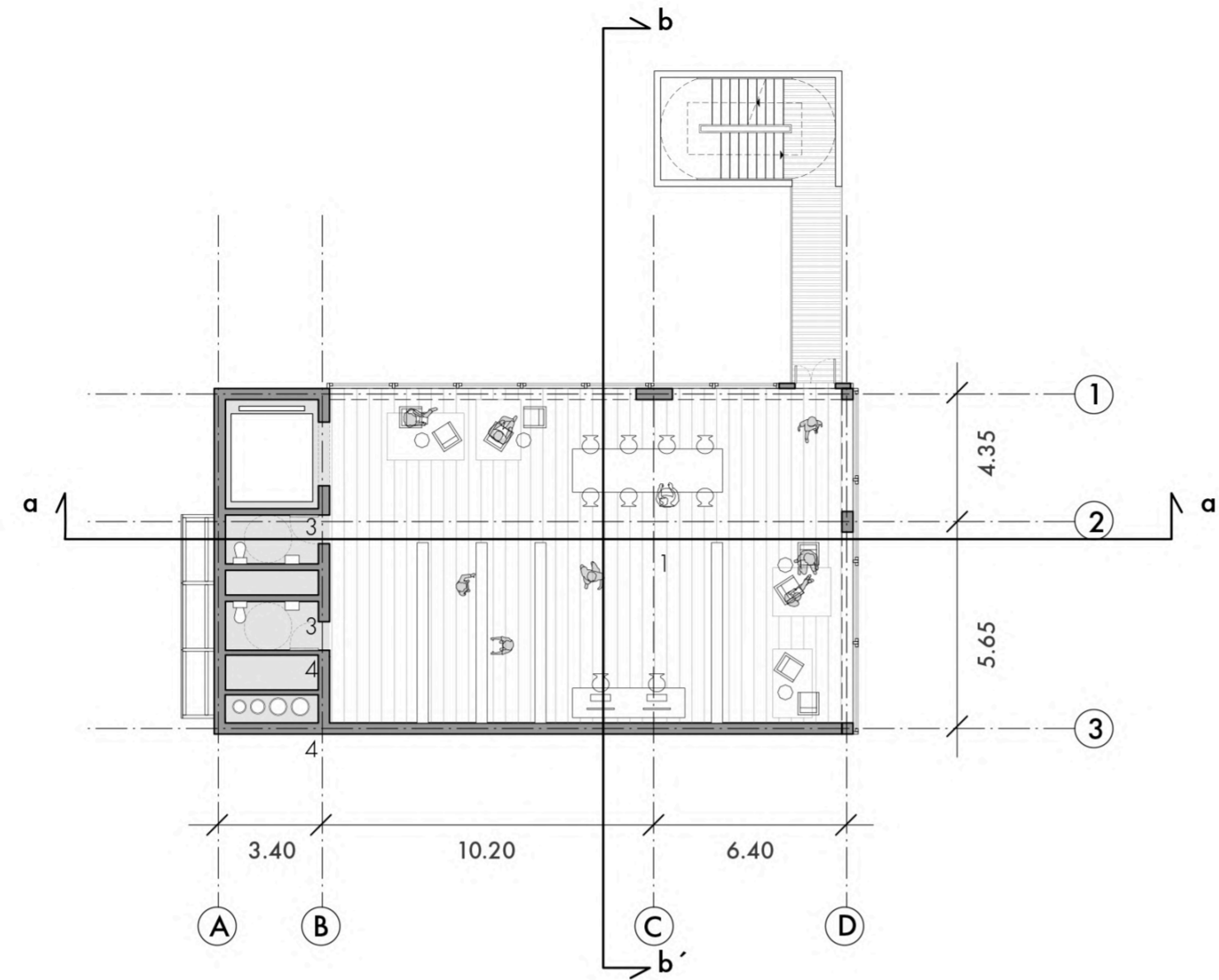
TRANSVERSAL SECTION 1:150

URBAN PLUG-IN 02

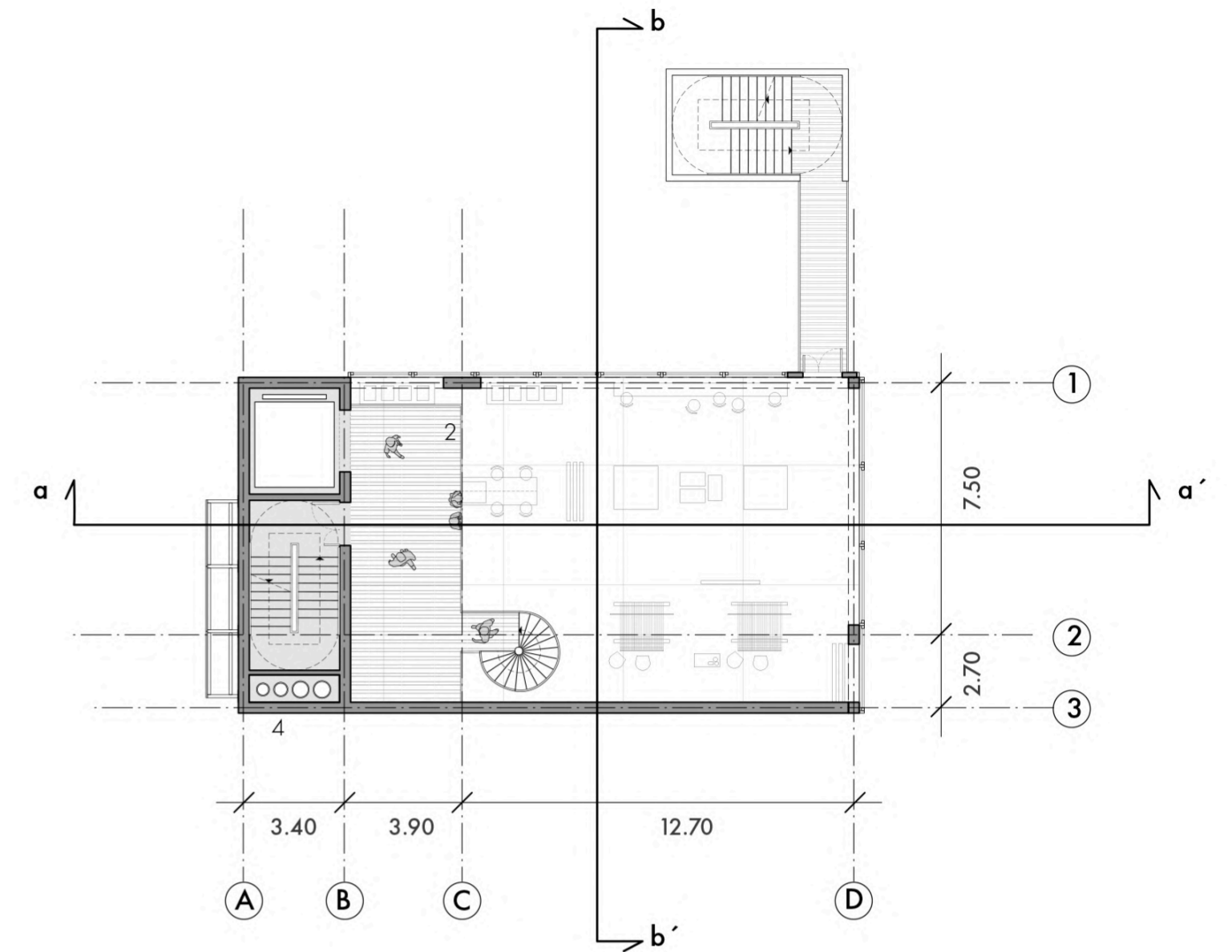


TRANSVERSAL SECTION 1:150

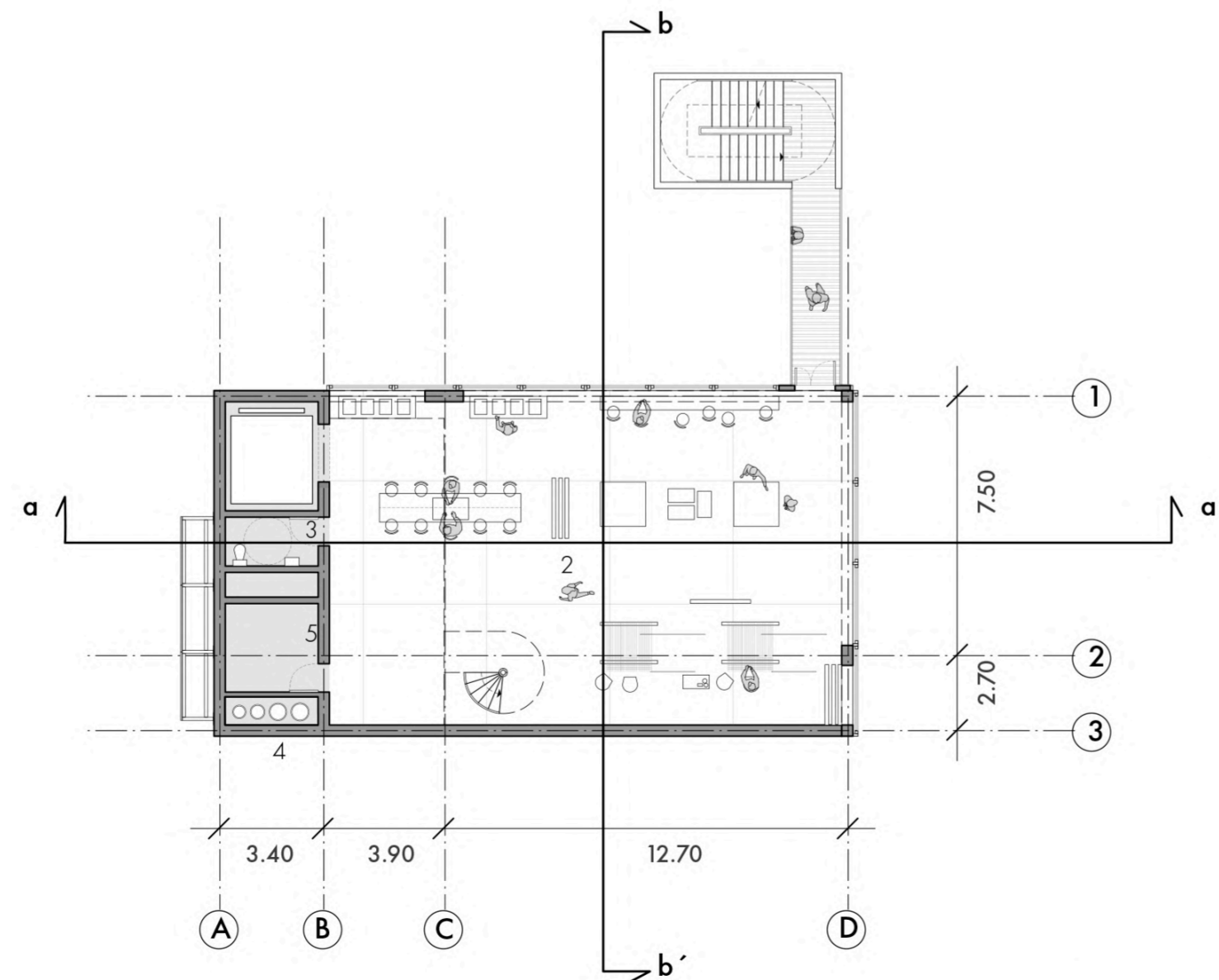
URBAN PLUG-IN 01



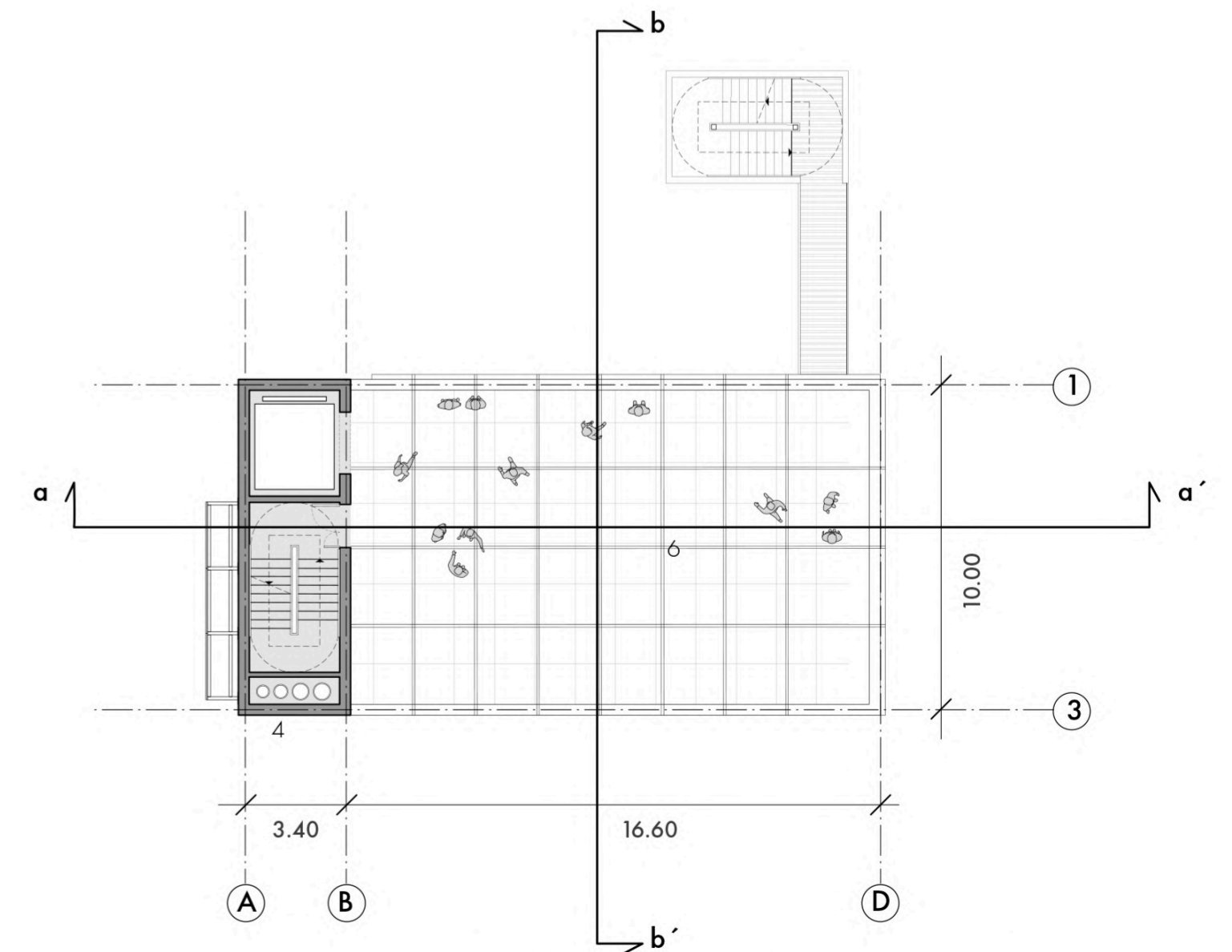
1ST FLOOR PLAN 1:150



MEZZ. 2ND FLOOR PLAN 1:150



2ND FLOOR PLAN 1:150

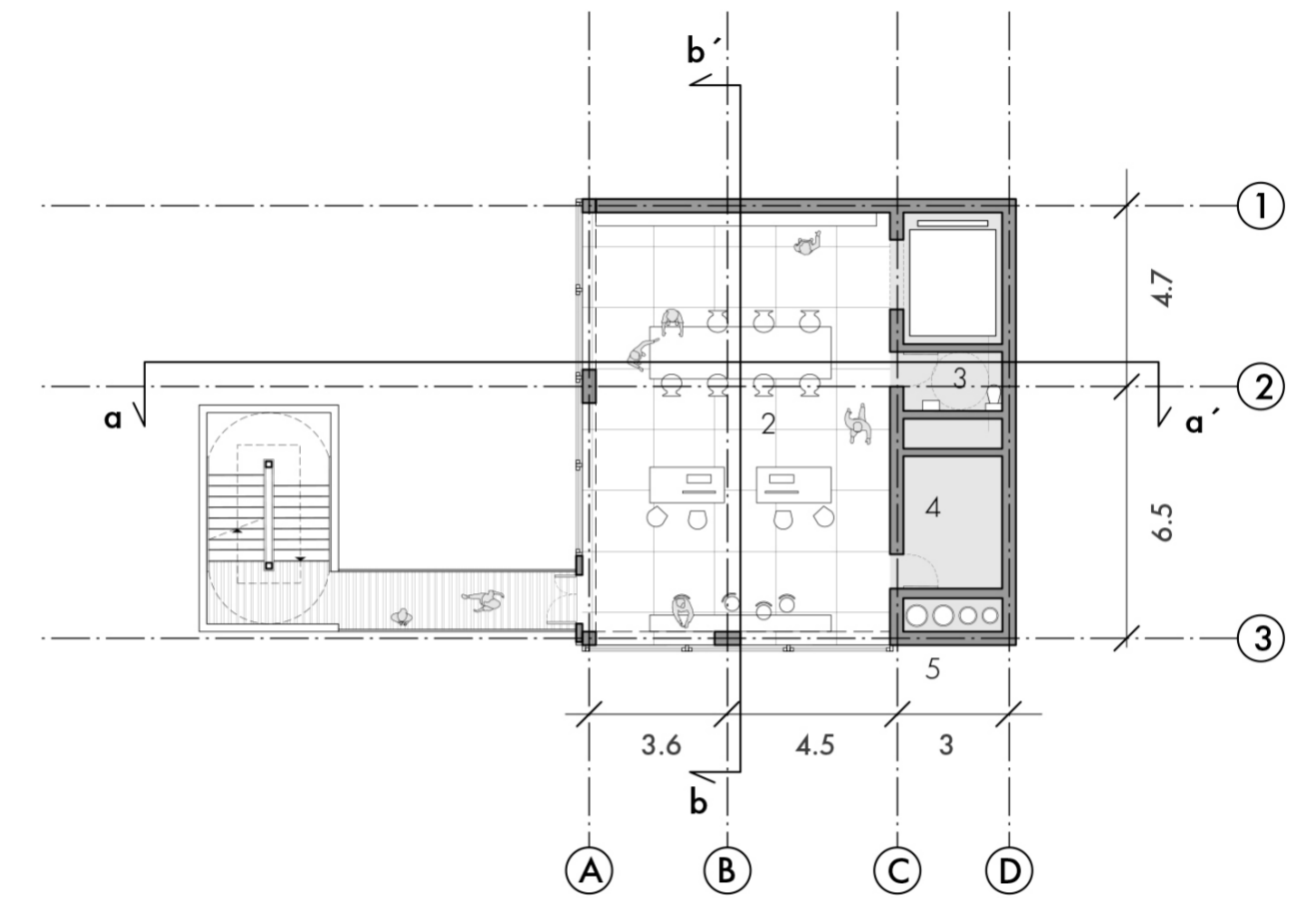


ROOF FLOOR PLAN 1:150

Program and Surfaces

1. Library	172.9 m ²
2. FabLab	172.9 m ²
3. Toilets	24 m ²
4. Service Areas	18 m ²
5. Storage	12.4 m ²
6. Terrace	172.9 m ²

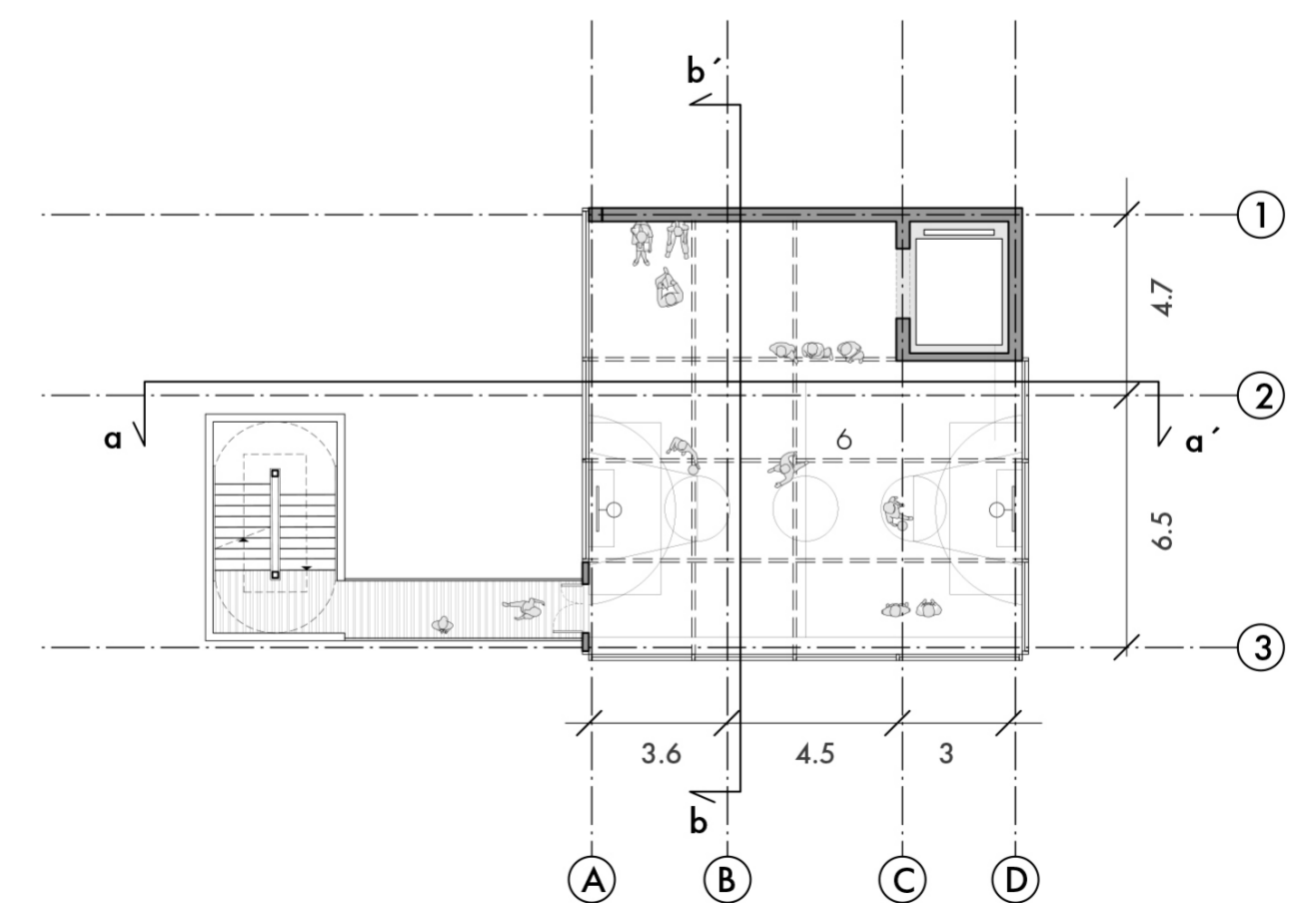
URBAN PLUG-IN 02



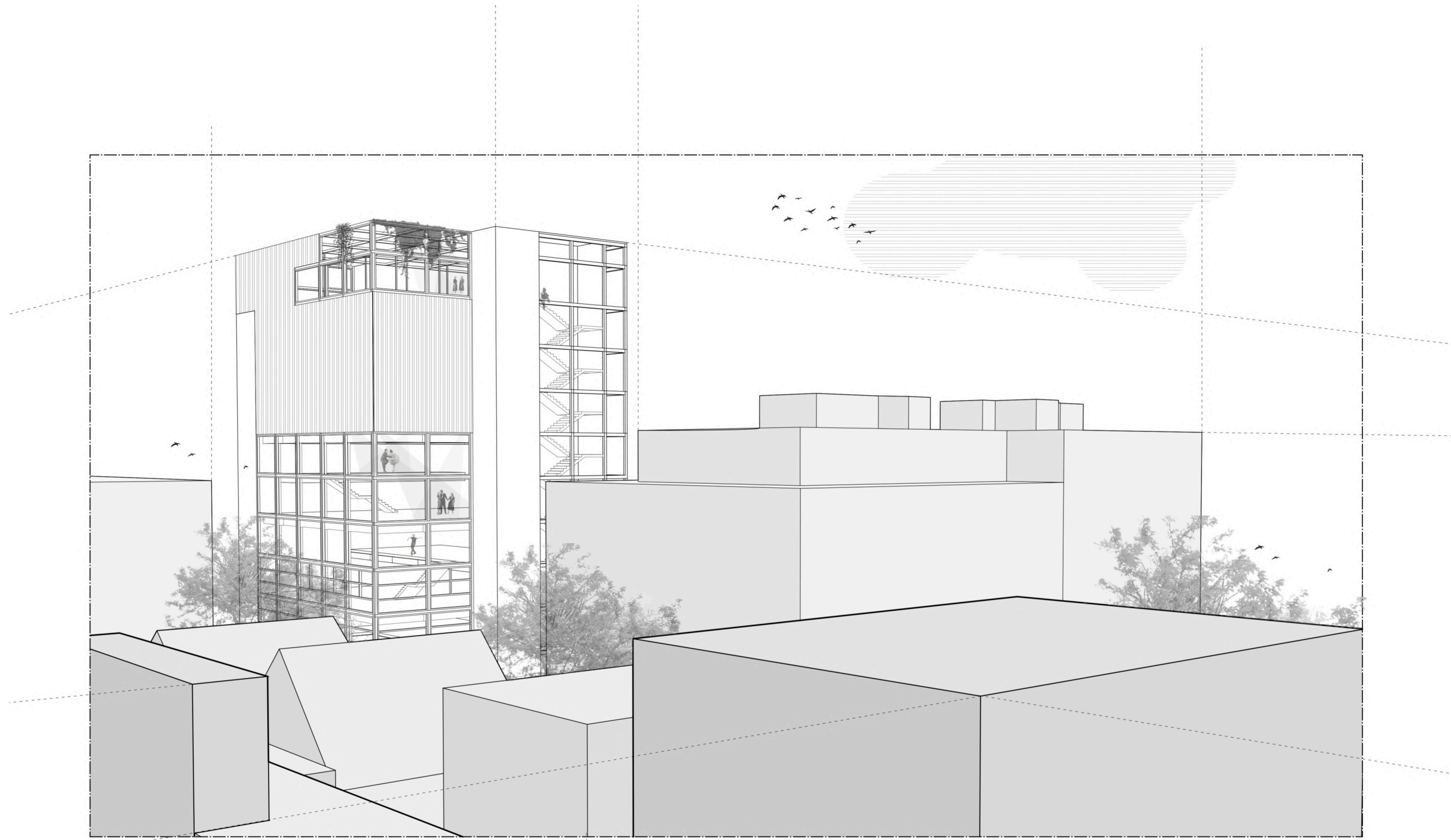
MEZZ. 2ND FLOOR PLAN 1:150

Program and Surfaces

1. Playground	90.1 m ²
2. Tailoring Lab	90.1 m ²
3. Toilets	9 m ²
4. Storage	16.8 m ²
5. Service Areas	4.4 m ²
6. Sports Terrace	115.2 m ²



ROOF FLOOR PLAN 1:150

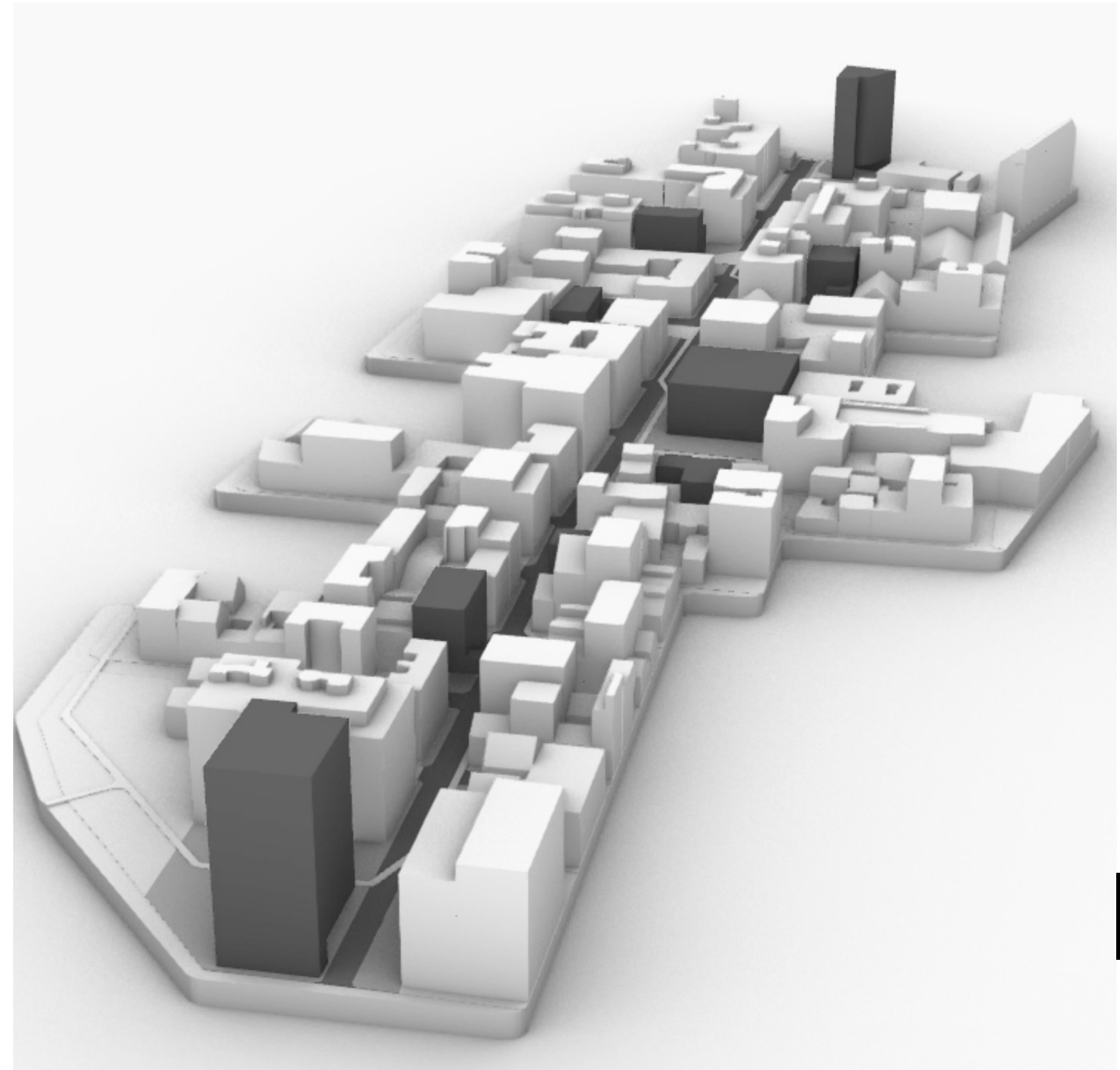
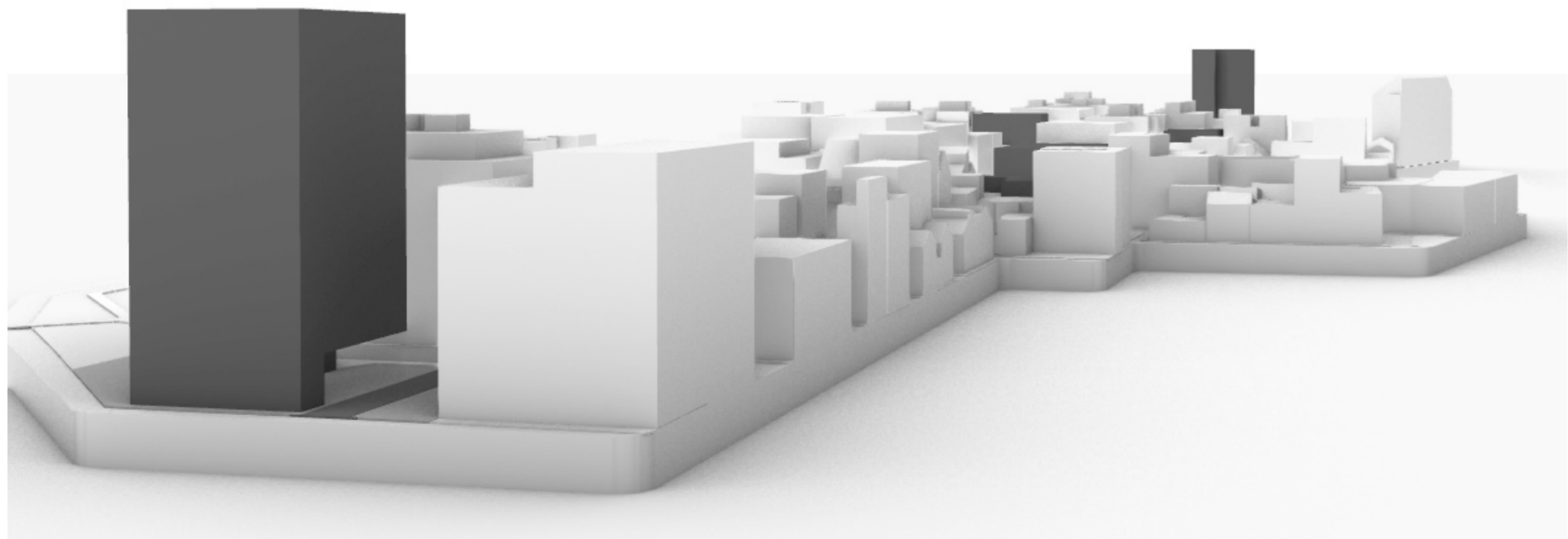


Landmark seen from the terrace of the Urban Plug-in 02

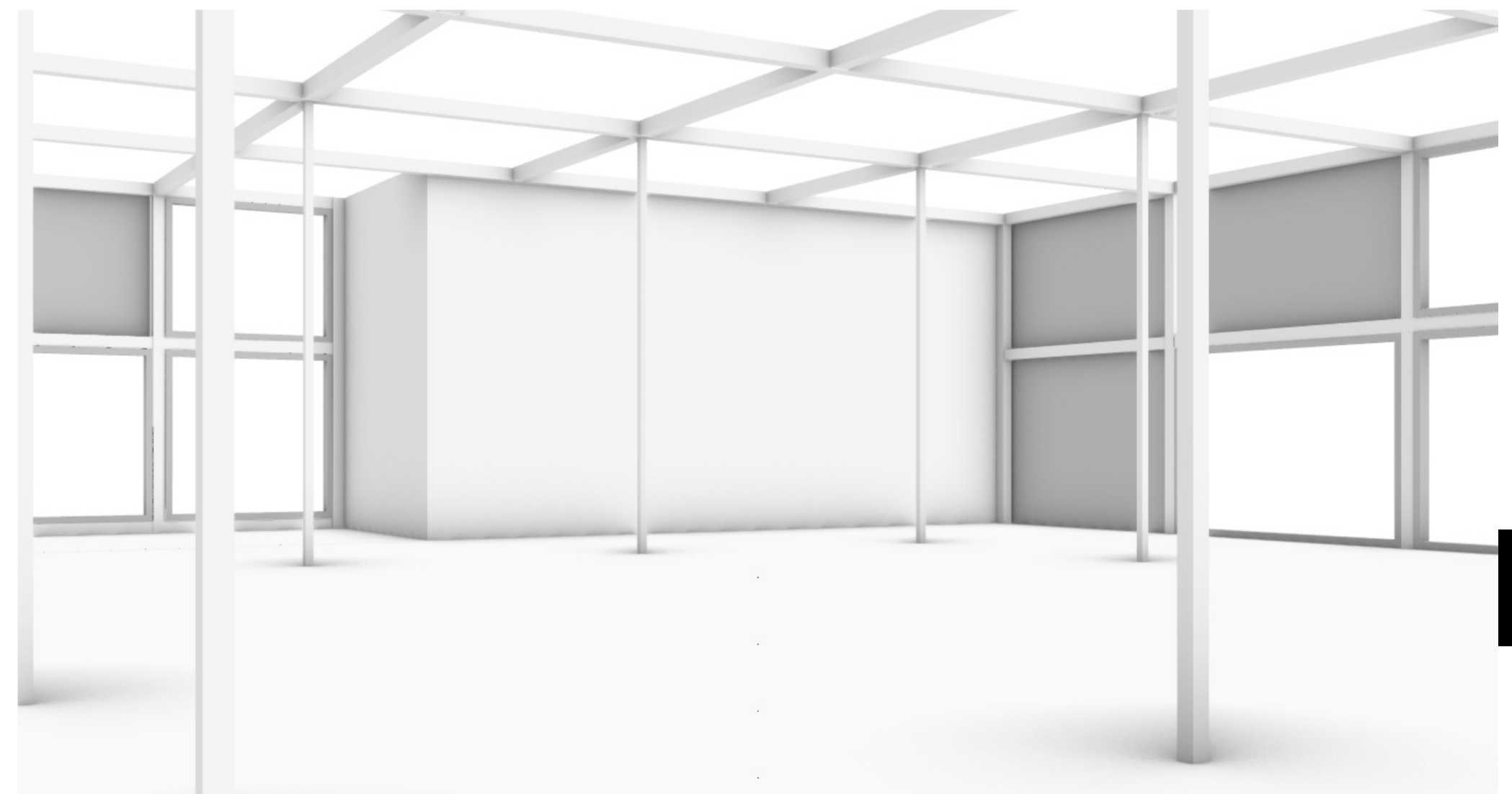
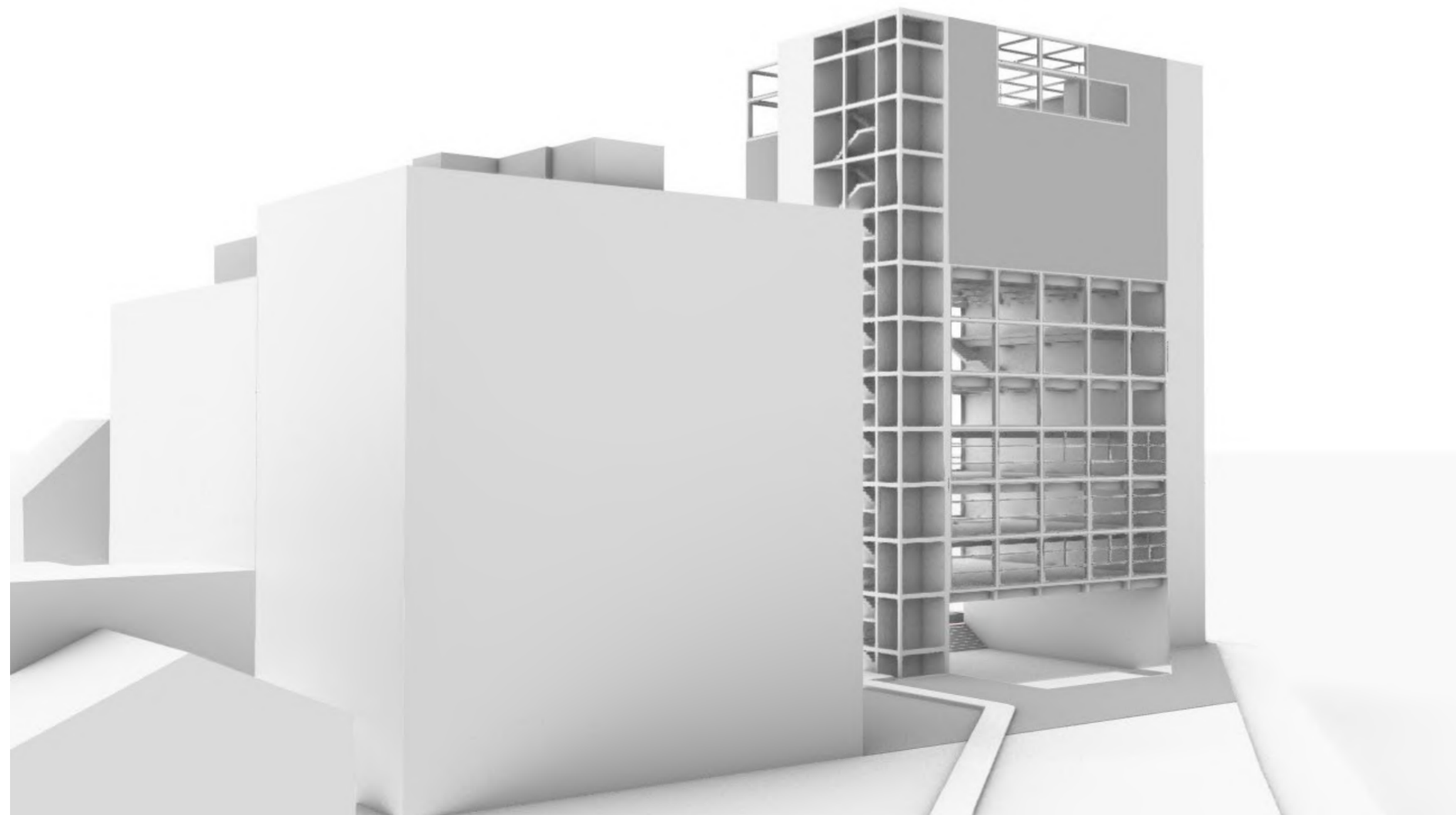
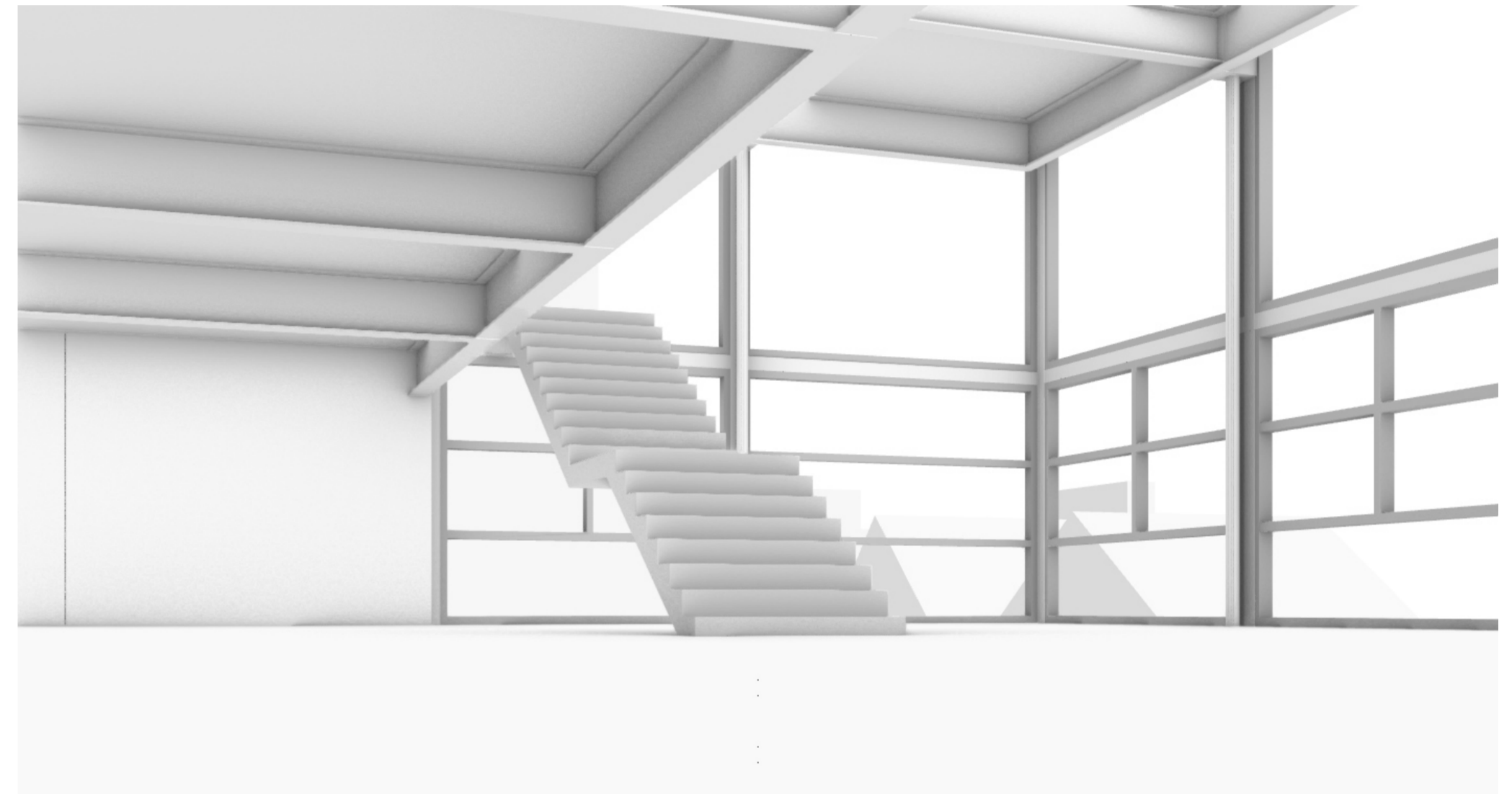
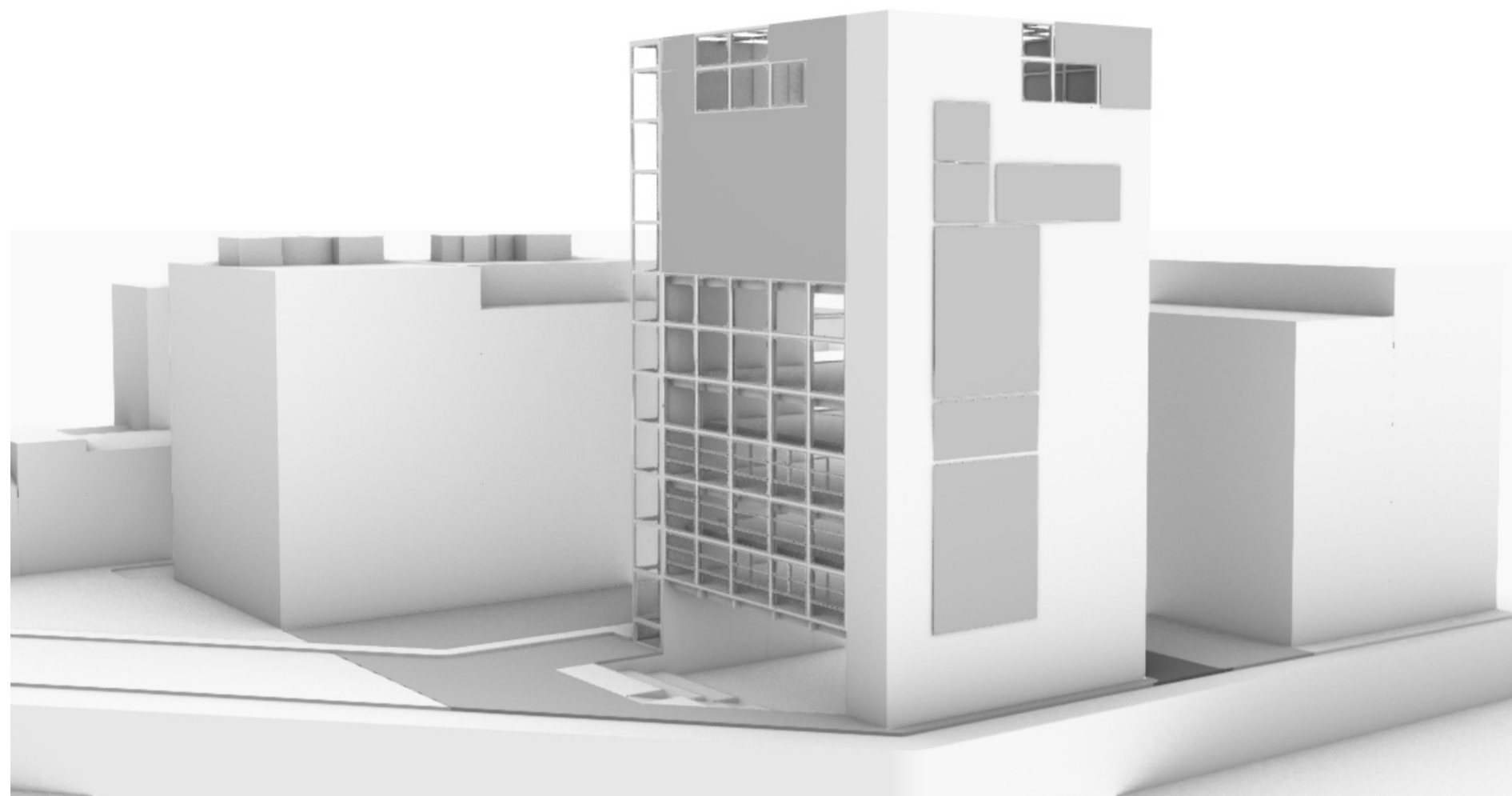
ACT 09 (Model Images)

Entre Barrios Strip

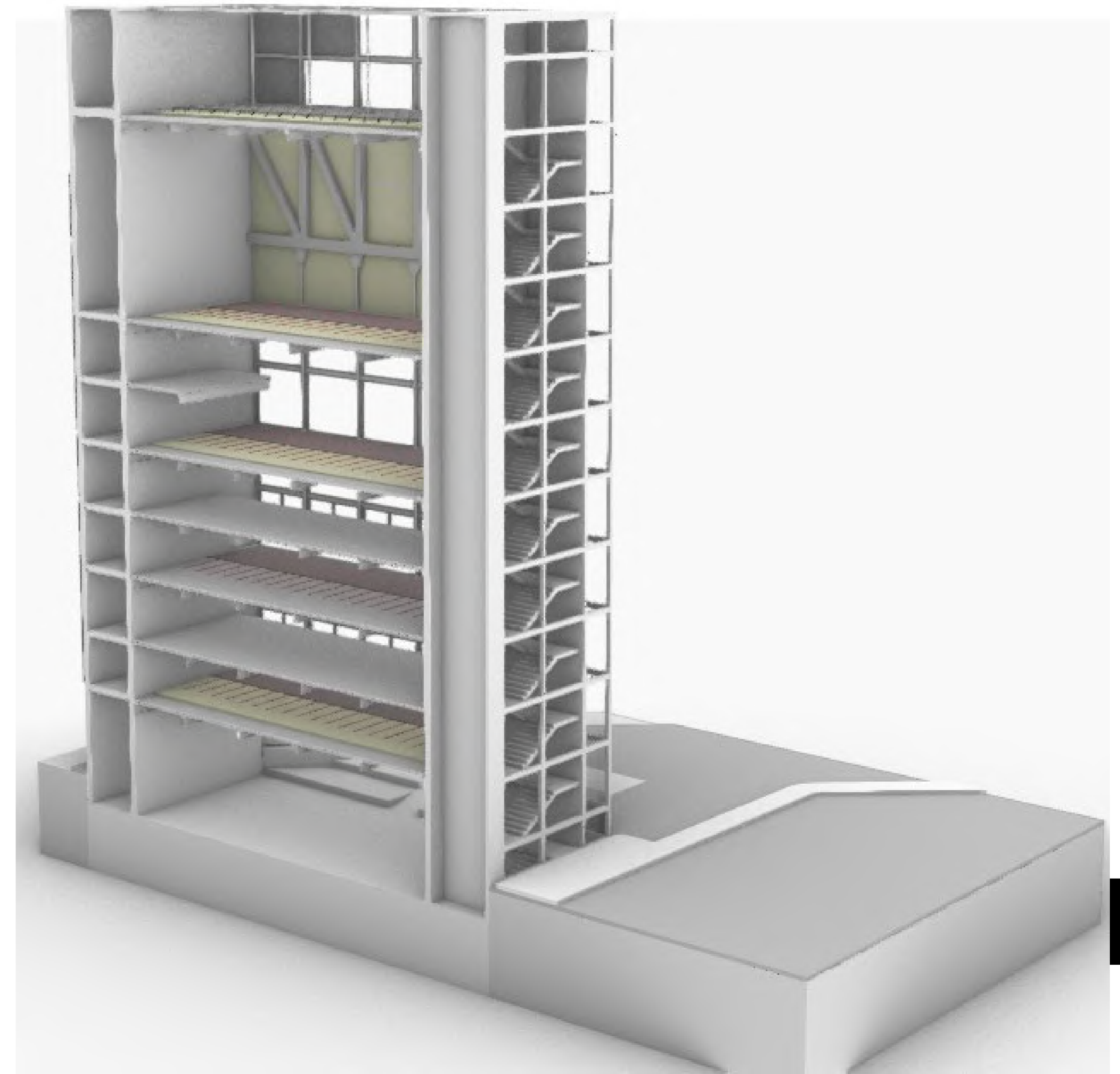
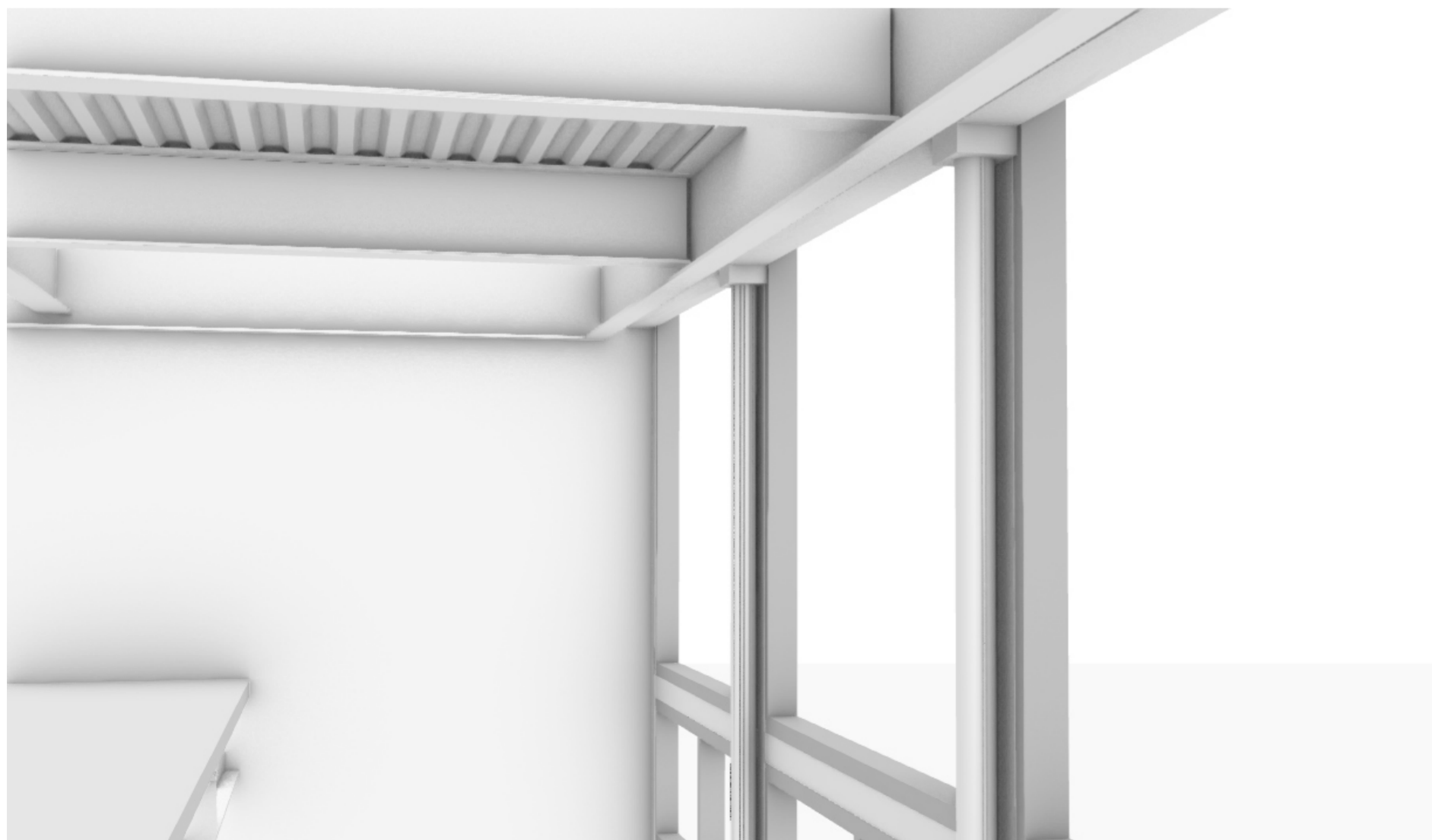
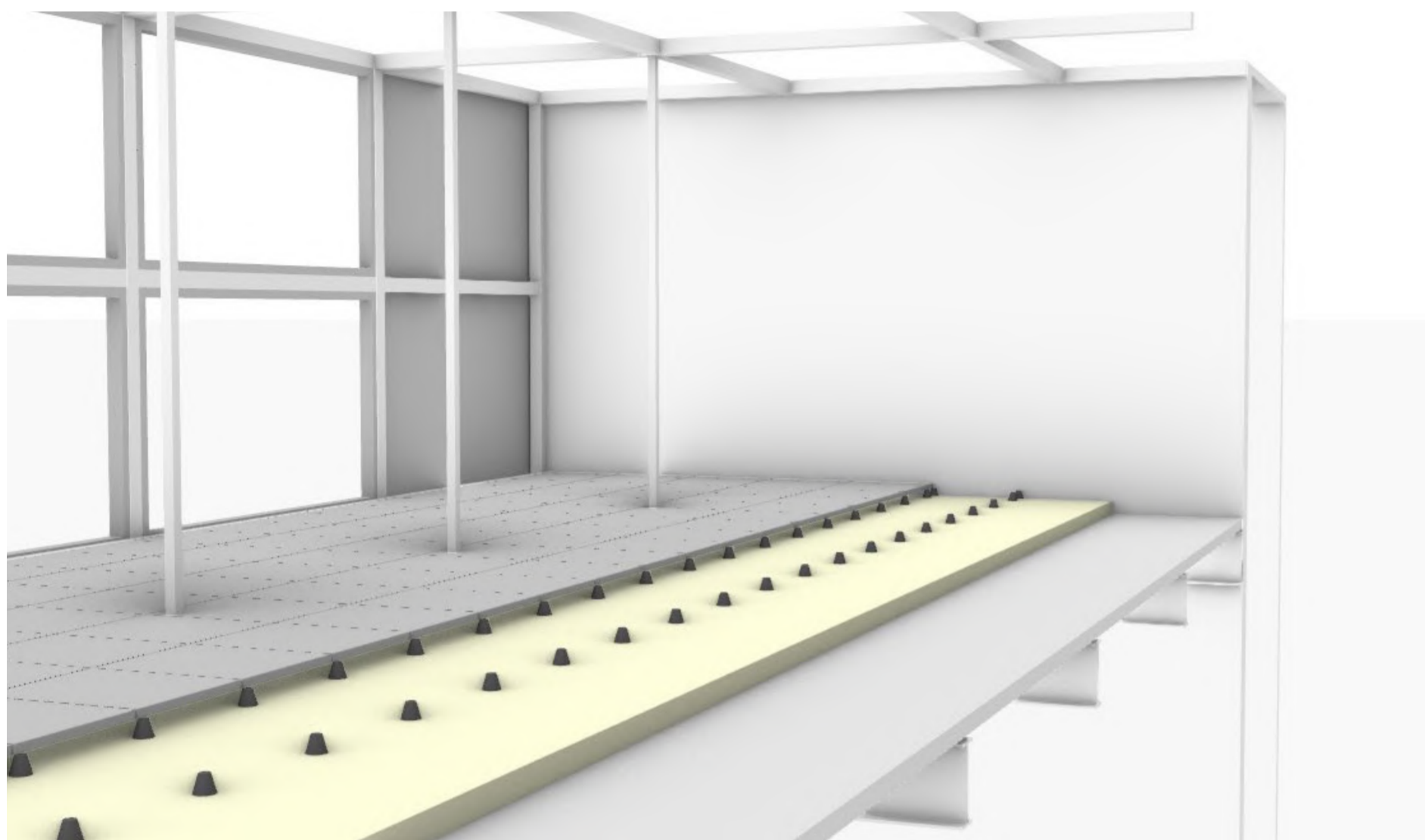
SITE MODEL
Street Intervention

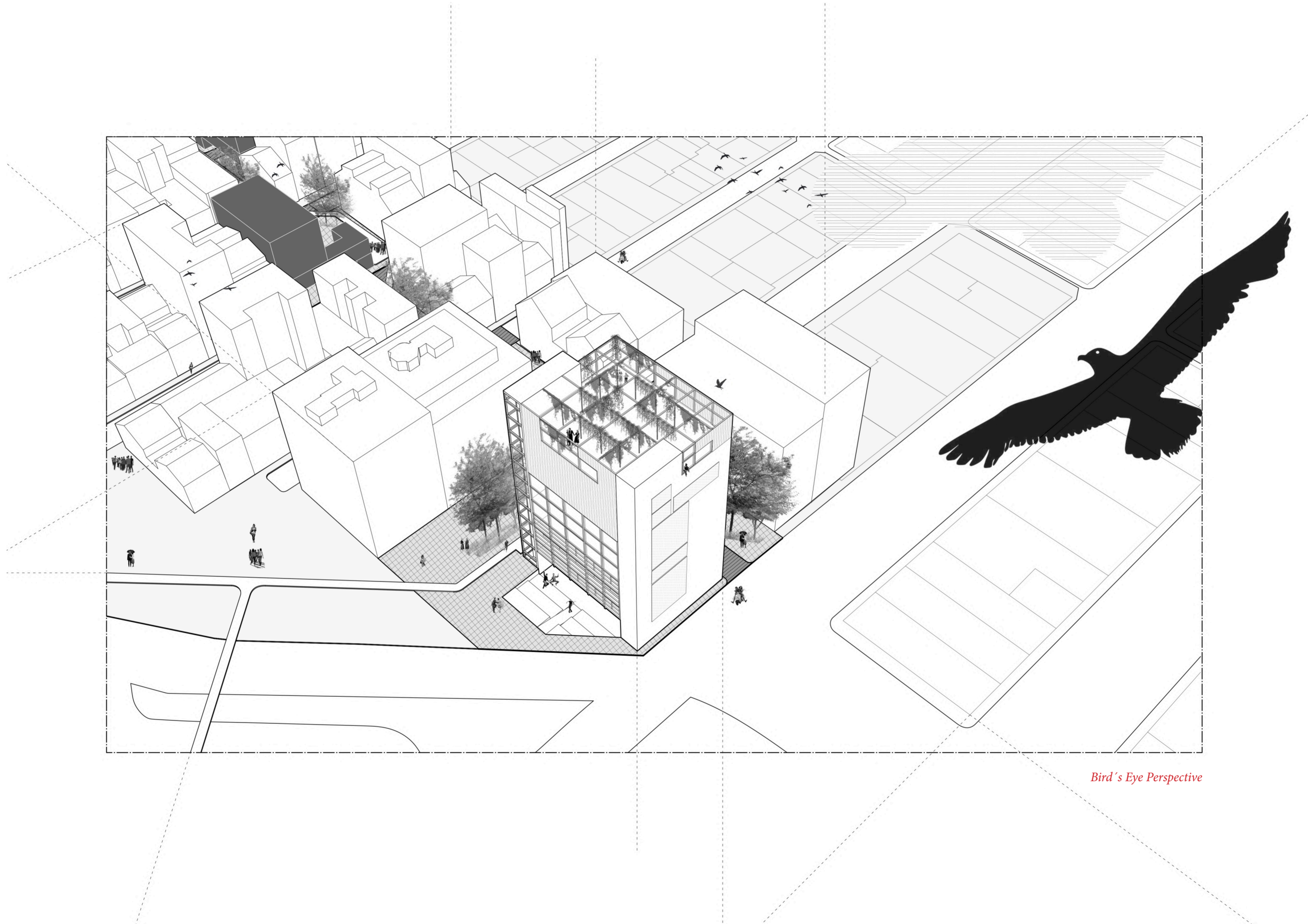


LANDMARK MODEL
Main Architectural Element



DETAILED SECTIONAL MODEL
Technical Description of the Landmark





Bird's Eye Perspective

ANNEX

References

(Urban References)

- Time Square Redesign, New York
Snohetta
- Downtown Crossing Plaza, Boston
Howeler + Yoon

(Building References)

- Centro de Investigation de Nueva Generacion, Cane
Bruther
- Centro Cultural y Deportivo, Saint-Blaise
Bruther
- MediaTIC
Enric Luis Geli and Cloud9
- Edificio Castelar
Rafael de la Hoz
- Torre Cepsa
Norman Foster
- Condensador Publico
Muoto
- Centro Pompidou
Renzo Piano-Richard Rogers
- Wylly Theatre
OMA-REX

